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Jane Taylor Selections



VOL. 8
No. 1

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AUGUST
1949


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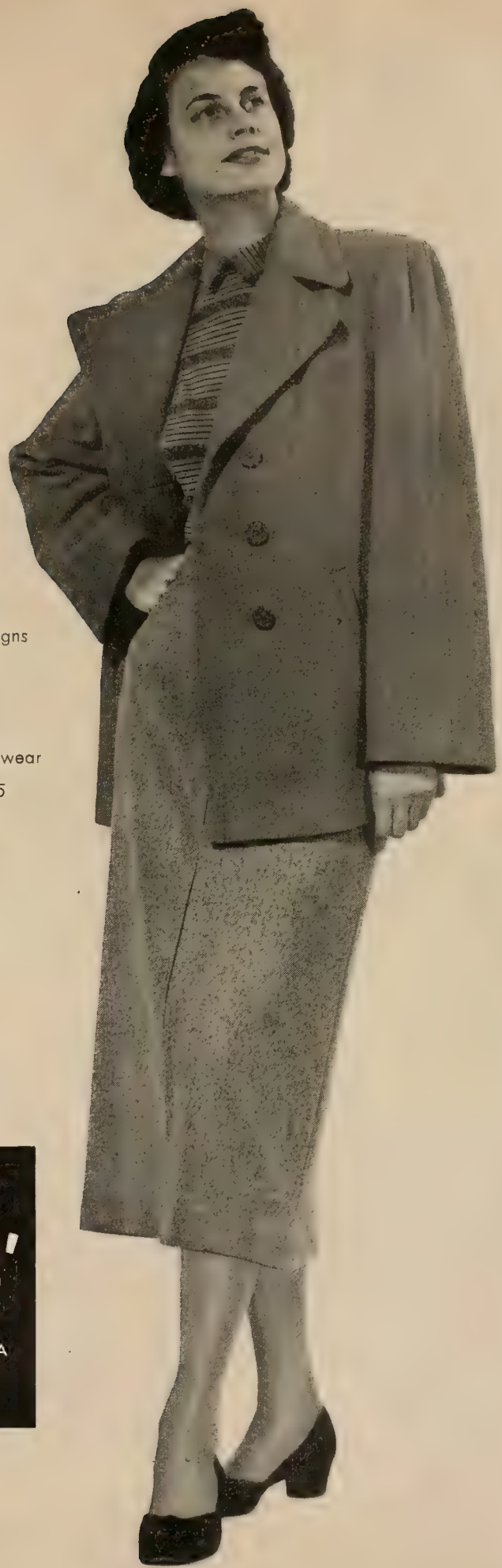
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For further details write **TRUDE OF CALIFORNIA** 595 Mission St., San Francisco 5



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beautifully smart, endlessly
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by *Casual time*

OF CALIFORNIA

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For further details write **CASUAL TIME** 407 East Pico Boulevard, Los Angeles

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by

Francine
OF HOLLYWOOD

Left, Jacketed date dress with cutaway peplum for dinner and dancing. Shiny metal buttons. In cherry red, copper, green, legion blue, gunmetal, black, and crocus. $29.95. Charade Taffeta from AUBURN FABRICS. *Right,* gold stripes, full skirt. Pretty portrait neckline with cuffed bertha collar. Gray, green, red, indigo blue, and black. WINAY FABRIC. In sizes 9-17, 10-18. Retail $25.00.

A Jane Taylor Selection

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Max Kopp

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VOL. VIII NO. 1 . . . AUG., 1949



ON THE COVER:
The perennial sweater and skirt . . . always lovely and particularly good this fall. Short-sleeved 100% wool cashmere sweater about $13. Cable-knit blazer, about $14. Both are by Catalina. The Broadway, Los Angeles. Jordan, Marsh Co., Boston. Younkers, Des Moines. The slim skirt designed by Norman Baker about $15. Frank Stiffler photo.

The CALIFORNIAN

"FOR THE CALIFORNIA WAY OF LIFE"

california fashions

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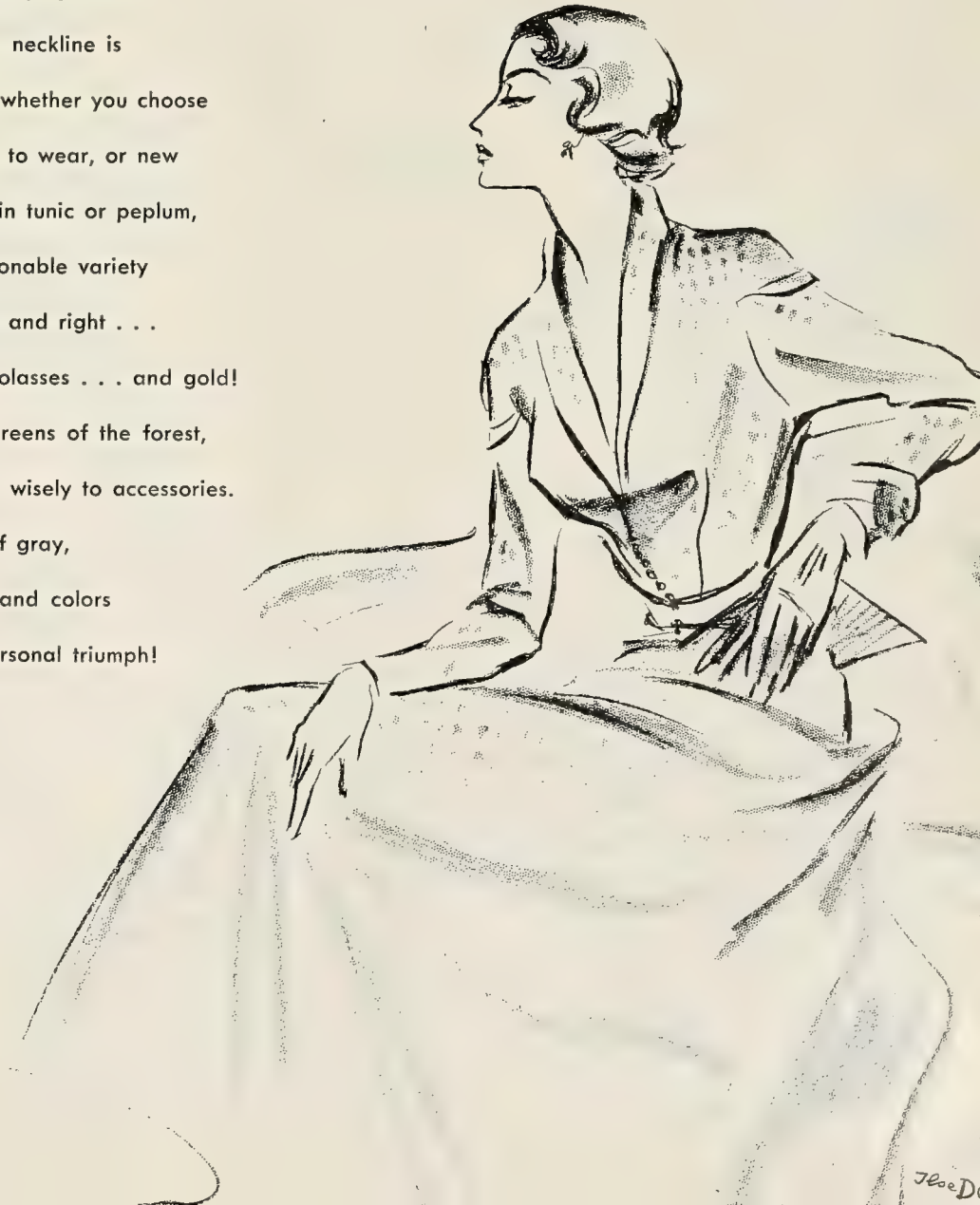
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YOU CAN LISTEN TO FASHION TALK

You really can *hear* the advancing sounds of fall fashions . . . in fabrics
that rustle with their own importance, skirts that whip the wind
or whisper softly. We think you'll like California's idea
about winter taffetas, jacquards, and richly beaded or embroidered
clothes for those dress-up moments . . . the substantial feel
of dresses made of velveteen or tweed, or maybe a combination of both;
of jersey, and corduroy . . . California classics for now and forever!
You'll love the season's new collars, great jutting affairs
to flatter and frame your face, or the still-plunging neckline
for sophisticated gowns. Collar or not, the neckline is
the *line* of greatest interest this fall. Then, whether you choose
the swirling soft silhouette which is so easy to wear, or new
slimmer lines with maybe a hint of motion in tunic or peplum,
you'll find this is a season of choice, fashionable variety
to please you, individually. Colors are rich and right . . .
favored are shades of brown, mocha to molasses . . . and gold!
There's the brave flash of red, the deep greens of the forest,
and teal . . . subtly soft in itself but taking wisely to accessories.
Last but not least, watch for smoky tones of gray,
chinchilla or powder. So choose the lines and colors
you like . . . make this fall a season of personal triumph!



"Little dresses" that go on afternoon
and night. *Opposite,* Max Kopp's yarn-
dyed rayon taffeta with decisive revers;
and pleated panel faille dress.
Right, one of Viola Dimmitt's dresses
in indestructible nylon seersucker.

Slim Silhouette Has Motion



If you like figure-molding lines, chances are you'll choose a slim little dress with a bit of motion . . . in side-swept drapery or perhaps a peplum, or a hemline slit that gives freedom to the slenderest skirt. We quote you: Peggy Hunt's pure silk taffeta, *this page,* with important rounded shoulder and notched high neckline, with a great "swoosh" to one side. *Opposite page left,* Marbert's interpretation of the asymmetrical silhouette, collared neckline that goes off-shoulder on one side, the flyaway side sash . . . in striped rayon taffeta. *Right,* Addie Masters' suave slim lines in a crepe dinner dress, square decolletage tucked to match pencil-slim skirt which has deep slash center back.





Arrow-Narrow

Is The Way

Marusia bases her fall collection on a new arrow-narrow theme . . . *opposite, standing:* she wears her own dramatic contribution to tomorrow's silhouette, in pure silk moire. Here is the flare-high collar, the conical pocket. *Left,* for contrast, the soft sweep of silk repp plaid, the gentle slope of shoulder line. *This page,* Marusia uses an intricate cut velvet in this sophisticated Empress Josephine gown. Her collection at all Saks Fifth Avenue stores; Neiman-Marcus, Dallas; and Wm. H. Block, Indianapolis.



EARL SCOTT



EARL SCOTT

DON LOPER SAYS:

A master designer's subtle blend of blacks in luxurious fabrics . . . left, silk brocade suit richened by velvet outlines on longer jacket. Right, bold accent with velvet revers on subdued black and gray worsted wool. Hats by Rex.



COLORS OF BLACK

Left, dark magic in two-tones . . . a velvet mantle embraces this silk brocade dress. Right, sleek satin, soutash braid outlines diagonal closing. Collection shown at Charles A. Stevens, Chicago; Wm. H. Block, Indianapolis.



Entering Riverside, visitors are captivated by its pristine beauty and wide palm-lined streets . . by the old world touch of mission bell lamps, the unmistakable new world luxury of shops such as Kustner's Pharmacy, famed for exclusive cosmetics

RIVERSIDE REDISCOVERED FOR YOU

BY DAVID A. MUNRO

My grandma didn't need to be told where Riverside was. She knew. The Middlewest, the Middle east, Washington, New York and even the United Kingdom felt very close to Riverside during our late expansive, crinoline years. Presidents Benjamin Harrison, William McKinley, Theodore Roosevelt and William Howard Taft were among the notables who retreated from the rigors of winter elsewhere to bask under the Riverside sun. With appropriate fanfare, Riverside reconstructed its Glenwood Tavern, converting it into the ornate Mission Inn, thereby giving a tremendous boost to "mission-style" architecture, and creating one of the great "tourist hotels" of the day. A stop at Riverside became a "must" for the curious; a stay at Mission Inn for "the season" was regarded as highly appropriate among the elite of Boston and New York. To Riverside's general social acceptability was added the contemporary fame of the orange. The very thought of owning an orange grove, and of living in subtropical ease among its blooms, caused a dreamy look to come into the eyes of U. S. citizens everywhere. Paradise, as grandma saw it, was planted with orange trees. And the Mecca for those who worshipped the orange was Riverside, California.

But then something happened. People changed. The world moved. Riverside slipped out of sight and stayed out of sight for a generation.

Possibly most credit for rediscovering Riverside belongs to the nameless U. S. Army officer who won himself a certain wide but anonymous unpopularity by first advancing the idea that the semi-arid California backcountry was an ideal training ground for World War II troops. At March Field, at Camp Haan and at nearby San Bernardino ("San Berdoo" to the boys) some 250,000 troops were in continuous training. Millions of young Americans lived in, went through and swore at baking hot Riverside county. The town became a major military establishment. Brass hats filled the Mission Inn. War factories sprung up. Industrial workers poured in. War had awakened sleeping Riverside. Today it's a different town than was thought possible in 1900. Today's Riversiders are bustling merchants, full-throated real estate salesmen and pretty girl secretaries. They pay little attention to—and some of them know little about—the dead but unburied Riverside, the Riverside of fashionable avenues, citrus-worship and a social whirl that had an upperclass, very British, flavor.

Of course not all the grandmothers who doted on the Riverside of Presidents Taft, et al, are out of the picture. A few months ago they closed their thinning ranks and went to bat on a typical issue of new versus old. A young man named Jack Buchanan, brand new manager of the Mission Inn, proposed to put a modern swimming pool in the central "Patio of the Birds." Worse, he proposed to tear down the original 'dobe structure that served as a part of an inn in the Seventies. To the Riversiders who cling to the past it seemed a wanton desecration. Nothing less. But the young manager did it, of course. The pool was built. The patio was relandscaped. The swimming club, formed by the management, quickly became popular with the town's busy people. The tone of the hotel itself

was changed. It has become dominated by young people, who wear very little but wear it very well. Old ladies were reduced to brooding in their rooms.

But the old ladies have something very real to brood about. What they said and did in early Riverside was bruited about the world. And what the 50,000 modern Riversiders now say and do seldom makes a ripple that carries as far as Los Angeles.

It took a mixture of "refinement," as grandma knew it, the citrus madness and remittances from some of England's first families to bring into being the Riverside that meant something to America and to the world.

Judge John Wesley North, first president of Riverside Colony, was the first to put Riverside's search for "refinement" into words. In a second call for colonists, issued in 1873, the Judge wrote: "We aim to make our colony especially desirable for families of intelligent, cultivated people. We have in view intellectual and moral culture as well as culture of the soil. Nearly all the religious denominations are represented here and a church lot is donated to each when they wish to build. All liberal minded and charitable people of every denomination are cordially invited to join us in this good work . . ." At the time the outlook for "intellectual and moral culture" was bleak. The colony was short of money. The Judge was a better idealist than a financier. He was replaced in 1875 by an able money man, Samuel Cary Evans, and things began to hum. However, the Judge had successfully set the tone of the town before Evans took over. He started a migration of the well-fixed and well-favored that continued for forty years.

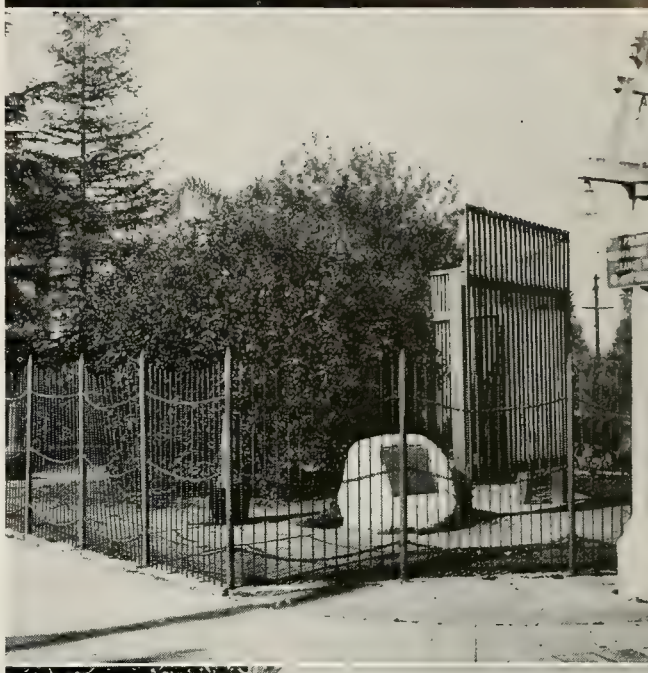
Early Riverside was not exactly a Paris of the California hinterland, but it tried to be; that is, it tried to be the Paris of the Opéra Comique without becoming the Paris of the Beaux Arts Ball. Churchy and righteous Riverside, in common with the rest of upper-middleclass America, deplored the scandalous new freedom that had broken out in Paris, but remained fascinated with Paris for its leadership in the arts. Riverside simultaneously opened its gates to the churchgoing and to the lovers of the arts. It saw no conflict between them. In fact there was no conflict seen between them throughout moral America. Both kinds of people were called "refined." And this condition put a pale, sticky cast upon all the arts in America prior to World War I. Riverside suffered too from the sterility, the sentimental folly and the misplaced emphasis of the age. It was pretty poisonous stuff. Other towns which took strong doses of it were killed off. Riverside suffered only a slight case of sleeping sickness.

Culture paid off in Riverside at the start. Judge North's call for "cultivated people" was widely heeded. A contingent of upperclass English, complete with remittances from home, added a certain very British suavetée to the mixture that's never been completely lost. Polo became a leading local sport, and anglophile Long Island poloplayers came all the way to this then baking desert to compete with Riverside's Anglo-American stars. And the highly publicized royal personages whom Frank Augustus Miller, master of the Mission Inn, brought to Riverside, could usually find a cousin or a colleague living in one of the stately houses which frowned down upon Magnolia or Victoria Avenues.

Riversiders were devotees of the legitimate theater during these early days. A high percent of the Broadway shows which toured the West stopped off at Riverside for one-night stands. During this period Riverside gave birth to its Community Players and to the Riverside Opera Association, one of the few local groups in the country which regularly stages a season of grand opera with its own local talent. Almost from the start Riverside has been



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1. The fabulous Mission Inn, hub of the city, mecca of tourists.
2. Parent navel orange tree, planted by Eliza Tibbets in 1873.
3. Riverside area produced 2,250,000 boxes of oranges last year.
4. Easter sunrise service at Mount Rubidoux, held first in 1909.

a leader in education, too. It has long had its La Sierra College. In 1901 the U. S. Government opened the Sherman Indian Institute in Riverside. In 1913 the University of California located its Citrus Experiment Station in Riverside, and this year the University announced it would spend $25,000,000 to expand this plant into a four-year College of Liberal Arts.

But it is to the follies and excesses of "culture" that Riverside owes its special fame. Two events in 1909 emphasized that this was the year of Riverside's peak. The town in 1909 held its first Easter Sunrise Service on Mount Rubidoux (and was thereby able to start a fad, which is, after forty years, still on the increase); and President Taft, then housed in the Mission Inn's "Presidential Suite," ascended Rubidoux on October 12 to dedicate a tablet to Father Junipero Serra, founder of so many of California's famed missions.

These were both "stunts" originated by Frank Miller of the Mission Inn, who had his own ideas about culture and how to make it pay. Both were aimed at correcting deficiencies of which the innkeeper was peculiarly conscious. The Easter service was pretty frankly designed to keep winter-time guests a few days or weeks longer at the Inn. And the appearance of the President was accurately planned to offer competition to famed millionaires then flocking to California in numbers. Nearby Redlands got the millionaires. So did Pasadena, Montecito and Santa Barbara. The society columns of the east gave flattering notices to the doings of the Vanderbilts and Chatfield-Taylors in these spots. It was Frank Miller's task to make up for the deficiency. He enabled Riverside to match the competition—pawn for pawn, knight for knight and king for king.

Frank Miller rode so high and so well on the wave of Riverside's popularity that there were times when he was thought to have created that popularity. He was the dominant figure in affairs that were cultural, commercial and political. In his heyday the Southern Pacific "ran" California and Frank Miller was the local SP operative. The SP's Collis P. Huntington, and later his nephew, Henry Huntington, were Miller's backers. Besides political control over the southern counties—which Miller gave them—they needed a tourist attraction on their lines. They enabled Miller to pour millions into Glenwood Tavern, remaking it into the Mission Inn. The Southern Pacific's—and Frank Miller's—politics were Republican. This may explain why his invitations to Taft and his Republican predecessors (and later to President Hoover) were accepted. Miller's benevolent railroad friends also added a certain tone to the social whirl, however tainted with commerce their visits. Henry Huntington of the Southern Pacific and the Chesapeake & Ohio was a frequent visitor. And the private cars of President Edward P. Ripley of the Santa Fe and President Robert P. Lovett of the Union Pacific were occasionally dropped off at Riverside. Frank Miller also chose wisely among the semi-subsidized artists and writers of the period. The year after President Taft won a place for himself in the hearts of socialite Riverside (though he lost the next election to a man named Woodrow Wilson) Carrie Jacobs Bond wrote "The End of a Perfect Day" in a Mission Inn room which now reverently bears her name, and John Steven McGroarty wrote the "Mission Play," thereby winning himself a Papal decoration. Today movie stars get married and remarried in its chapels. Famed flyers install gilt wings, with their signatures, on a wall in the corner of the "Atrio of St. Francis." There is a consistent effort to link the fact that the gentle St. Francis was the patron saint of the birds with the current popularity of aviation, especially aviation this close to famed March Field.

Frank Miller took this kind of thing in dead earnest when he ran the town. His idea was that the city was a kind of outlying area or stage setting for the Mission Inn. This was the way with the huge tourist hotels in the fashionable new towns of Southern California. If Frank Miller went farther than some of the other inn-keepers of the times it was only because he was a more able politician. At one point "the sixth member" of the county board of supervisors became a local joke. It was said the board would not dare come to order without the sixth member being president—and everyone knew the sixth member was the Miller operative who told the supervisors what to do. This may explain why, even today, the city appears to have been built around the Inn. The padres never set up a mission in Riverside, of course, or ever came that way; yet the mission bell motif has been made a structural part of every lamppost in the city. The Inn itself sits in the midst of a kind of civic center comprising all the official and semi-official buildings. All reflect the conglomerate architecture of the Inn, which is a rambling concrete oddity covering three and a half acres under roofs and lines that are Spanish-Moorish-Italian. Under Miller's guiding hand a program of civic beautification was carried out, with emphasis on wide, palm-shaded, divided avenues—anticipating future auto highways by forty years. A resistance to any kind of industry was made a fixed civic policy. Miller was quoted as saying, "I never want to see the day when a workman carries a lunchbox on our streets." In an extravagant moment Miller asked the city officials to block off Orange Street where it bordered the hotel so that his guests could use



Guests of the Inn, Gloria Swanson and Charles Walters, a screen director, relax on the patio after luncheon.

the city pavement as a parking lot. This was denied.

"Sentiment pays" was another favorite Miller statement. He followed the authentic millionaires, who brought back fortunes in art treasures, around the world and brought back tons of sentimental curiosa. He doted upon the trappings of churches, of whatever denomination. And the more ornate and absurd the pieces the better he liked them. He brought back hundreds of bells and a multitude of crosses. He brought suits of armor and tapestries. He struck bargains in the Orient and kept the crates coming to Riverside. He correctly figured that sheer volume would overwhelm the curious. And he correctly figured that the sometimes worthless "treasures" of the Inn would acquire meaning because of the traditional cultural associations

of the town and because of the Inn's vague devotion to the cause of the famed Franciscan missions.

The fame of the Riverside orange is not complicated with rococo ceremonials. It is strictly "Amurrican."

Early in the Seventies a Mr. and Mrs. Luther C. Tibbets took up some government land outside Judge North's colony, and therefore on the wrong side of the social tracks. Also, they had no water, since the benefits of the new canal were restricted to colony members. Certainly of all the new colonists the Tibbetses seemed least destined to fame. Yet in 1783 Eliza Tibbets planted three subsequently famous orange trees sent her by a friend in the Department of Agriculture in Washington and began watering them with her dishwater—so great was their water shortage. One tree died but the remaining two "Washington navels" were the parents of the millions of navel orange trees that remade the citrus economy of Southern California. Mrs. Tibbets won herself a secure place in American history.

But Eliza Tibbets did not win her place in history without incident.

When the Tibbets cult and the fame of the orange were rising to a peak of national popularity, a daughter of Luther C. ("Lawsuit") Tibbets, said to have been just as irascible and combative as the old man himself, appeared in town. She was the daughter of the second of two previous Mrs. Tibbetses, who were sisters. She came to Riverside with two fixed ideas: that Luther and not Eliza was the originator of the navel orange, and that Luther had never married Eliza anyway. The daughter was a very determined woman. She started a rival faction. Soon at Citrus Fairs it was Luther Tibbets who appeared under block-long banners inviting the curious to meet the founder of the navel orange industry. During this period he was deep in the profitable business of selling cuttings from the original trees to growers. He is reported to have been a magnificent sight, on or off a Citrus Fair platform. He wore a plug hat and a black veil. Eventually the daughter left town and the Luther Tibbets cult lapsed in favor of Eliza—who resembled Queen Victoria more and more as the years went on. And time did not mellow "Judge" Tibbets. He appeared as his own counsel in one lawsuit after another, and thus reduced himself to penury. He was buried at public expense.

The ubiquitous Frank Miller sensed that citrus-worship attracted the same kind of wide-eyed suckers as did the missions and the Mission Inn. He did his best to get in on it. He bought one of the two surviving Tibbets trees and had his then visiting President, Theodore Roosevelt, plant it ceremoniously in the Patio of the Birds. It promptly died.

Most of what made Riverside important to grandma has died, too. Citrus is today an unexciting big business and no longer a cult. Polo is no longer played in Riverside and an English accent is as rare in Riverside as in Dubuque. The cultural pursuits of the Riversiders who now follow the fine arts have taken on a metropolitan air; booming Los Angeles, with its self-sustaining theater, its galleries and music halls, is only an hour and a quarter away by automobile. Even as a winter resort, Riverside began to lose out to Palm Springs early in the Twenties when resorters began to move more by car than by train.

Frank Miller, inn-keeper to Riverside for sixty years, died in 1935—long after the world he had created had begun to disintegrate. He did not live to see industrialization come to Riverside. The last years found his hotel perilously near being forced to close for lack of funds. For the first time in history Riverside lost population. Despite these difficulties, Miller did not permit liquor to be sold in his hotel after repeal. When he died he turned the job over to his son-in-law and daughter, Mr. and Mrs. DeWitt V. Hutchings, who promptly changed the rule on liquor, who ultimately built the swimming pool and who were munificently "rescued" by the war boom.

Today Riverside proceeds with a self-confidence that is like nothing since World War I rang down the curtain in 1914. Some of California's current influx, led by veterans, has come to Riverside. Some like it hot, it seems. Currently Riverside is boasting of being an hour or so from everything—from metropolitan Los Angeles, from the snow-capped San Bernardino and San Jacinto Mountains, from the Palm Springs desert and from the Pacific shore and "world's finest yacht harbor" at Newport Beach. It belongs to that complex of cities around greater Los Angeles all of which are growing mightily as a new concept of the area-city being developed by processes of natural growth. But because "cultivated people" responded to Judge North's invitation and because Frank Miller got his way, the city remains beautiful to this day in a stately high-lace collar way. Everyone in town is conscious of what's right for the city and what's wrong for the city. This odd fact gives the town a certain civic dignity. There's a widespread belief that Riverside has a special destiny and that the dreams of Judge North were not in vain, the efforts of Frank Miller were not merely commercial.

March Field, Air Force Base, one of many Riverside county military installations housing World War II troops.



"An hour from everywhere," Riverside citizens have access to desert, mountains, Palm Springs, or Los Angeles.



There's infinite variety to the suit story this fall, variety achieved in contrasting colors and patterns, in adroit use of plaid or stripe jacket with a plain skirt . . . or a solid color suit taking on a gay topper for that important two-tone look. Adele - California gives you outstanding trends of the season: *On this page,* a monotone tweed suit with short jacket hugging the figure, and its own plaid topper in blending colors for pure excitement. Each about $85. *Opposite page, left,* snug little jacket in British wool with soft shoulders, deep armholes and demure little collar; plain skirt. About $110. *Right,* ombre striped longer jacket with crisp cuffs, notched collar, over pencil-slim skirt of plain wool. About $110. Sizes 10-18. At all Milgrim stores. Henderson umbrella.



FRANK STIFFLER





Pat Premo has a special talent for casual clothes that fit right into the landscape, become a part of your happiest days. She lives in a rambling California ranch setting, knows for a fact that fashion must be functional. Here, the eternal rightness of her fall sportswear. *Jersey.* It's a picture in jersey, plain with stripes, or woven dots; colorful dresses with modest little collars that snug the neckline, and free swinging skirts. *Far left,* the all-round pleated skirt at long last, with striped shirt classic and jaunty string tie, sizes 10-18, about $45. *Next,* the sun-burst of pleats in plain worsted jersey, with striped blouse and long tie sash; sizes 10-16, about $45. *Right,* a specially woven dotted jersey with plain overskirt that floats on a breeze; sizes 10-16, about $45. Carson's, Chicago, also Lockhart's, St. Louis, and Best's, Seattle.



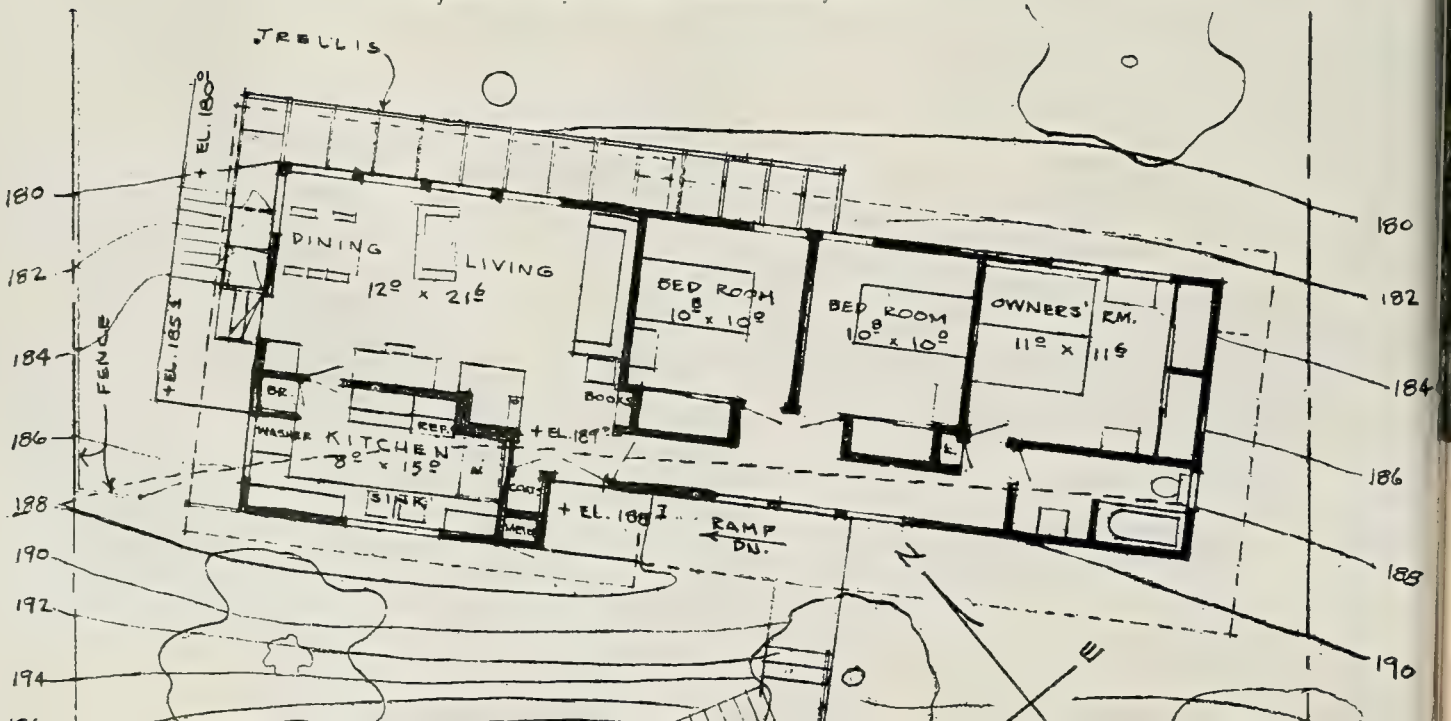
ENGSTED

HOME . . . BETWEEN AIR AND THE EARTH

California Living on a minute scale . . . with the illusion of limitless space, and grace



Benjamin Polk's house on-the-side-of-a-hill



Benjamin Polk has an instinctive appreciation for pure form that has guided his whole life, made him one of America's leading young architects. You can trace this through his intense love for the land, probably stemming from his early life in the midwest when the plains and the sky inspired him by their strength and subtlety. As a boy he exhibited respect for the forms of nature . . . collected leaves, shells, fossils; he made archaeological trips to discover new beauty in nature.

After taking liberal arts courses at Amherst College and University of Chicago, he studied structural engineering at Iowa State . . . and simultaneously began to paint watercolors, usually abstract but always based on the land and the interconnections of its forms. (In 1944 he won first award for woodcut blocks at Honolulu Academy of Fine Arts.)

Then young Ben Polk spent three years in the field, working on a Des Moines project which was the largest office building then under construction in the United States. Then came army years, followed by an apprenticeship with an architectural firm in San Francisco. Finally, he was ready and qualified to open his own offices, to express his own talents.

In one of his first houses Polk pioneered a new method of heating which since has been commonly used throughout the west and midwest, a system combining advantages of radiant and forced air. His love for pure form led him to develop garden structures, bare carpentered frames to outline and glorify outdoor planting. Here is aesthetic excitement, simply achieved. Practical or aesthetic, Polk's talents are endless . . . and his plan for the future defies "specialization." He intends to keep a balanced flow of all possible kinds of work in his office . . . the commercial job, furniture design, expositions, the dwelling, and always . . . research! He is personally concerned with the challenge of each individual problem.



Benjamin Polk

This is the house that Polk built for the J. B. Wallace family. It was built after lengthy consultations, when Polk the realist considered the family needs of the anxious home owners, studied the advantages and limitations of their hillside site in Belvedere, California.

Then Polk, the idealist, made sure that these material qualities were translated into something functionally and structurally beautiful. Needs, plus budget, plus site were considered in building a house designed for "the fun of California living."

The steep hillside site overlooking a lagoon of San Francisco Bay was embellished, not defaced, by home construction. No tearing out of the hillside here, the house took its place among the oaks as if that space in the air and earth had been waiting for it for centuries.

The road at top and bottom of the lot encompasses a cascade of living . . . from the high road with the geranium flower box and retaining wall, to the automobile platform for two cars, down the steps to house and service yard, to the children's play yard, and to some future studio or workshop site, to the lower road.

Enjoyment of space and the generous scale of rooms is part-and-parcel of this plan: high ceilings, glass walls enhance the social areas of the house, while lower ceilings insure bedroom privacy. A clerestory window in the living room beneath the double shed roof adds interest (high point of living-dining room is 12 feet), and a forest fresco greets every visitor.

Materials used throughout are standard and inexpensive, but elegance is achieved through *arrangement*, planning. Fine redwood bevel siding outside is in its natural state, only slightly bleached. The below-road-level roof has rich texture of expanded slag, orchid in color. No attempt has been made to raise a towering mass of masonry into the air as a chimney: a patent flue suits the purpose better. Sheet rock walls, exposed ceiling rafters, oak flooring make up the interiors . . . light tones of paint, modern light fixtures, and a crisp light touch increase the feeling of spaciousness and grace.

This is a home its owners will understand, and love. The planting and terracing, the opportunity for adding new construction, will enable this house to grow with the family's growing interests . . . it is a house that will never be "finished." Polk believes nothing ever should be completely finished, for therein lies an end to ambition, planning and life itself.



Walls of windows and textured interest in beam ceiling appeals.



Hillside plan calls for "cascades" of living on terraced site.

FRANK STIFFLER



You'll find this is the season for sweaters and skirts . . . sweaters with intricate designs and weaves that are just natural born show-offs. Catalina brings you *left,* the "rough neck" in a cable stitch that looks hand-knitted . . . with a wonderful new collar treatment; about $12. *Far right,* Catalina's famous jacquard weave, this time a tropical pattern to brighten the darkest winter day; snug little neckline and waist. In softest zephyr wool, about $11. *Center,* the cardigan vest in cable stitch, boon companion for sportswear ensembles . . . bright color accent wherever it goes. About $6. The Catalina sweaters are available at The Broadway, Los Angeles; Younkers, Des Moines; Jordan Marsh, Boston. Skirts are classics by Norman Baker.

■ ■ ■ ■ THIS IS A SEASON FO



SWEATERS AND SKIRTS

Stop and Look

. . . then go into fall with a dress
like this, easy to wear and to look at:
Louella Ballerino's swashbuckling wool
check, exaggerated collar to fold
this way and that, dolman sleeves to push
up, unpressed pleats to flare prettily.
Sizes 10-16, about $25 at Bonnie Best,
Los Angeles; Daniels & Fisher, Denver.
Worn by Assistance League Mannequin,
Shirley Faraco. *Opposite page,*
basic classic by Rosenblum of California:
stripe-n-plain worsted with an air
of bravado; sizes 10-20, about $50
at Bullock's Collegienne, Los Angeles;
The Emporium, San Francisco; Carson's, Chicago.





MIX, MATCH, AND SAVE:

It's money in the bank when you plan a versatile wardrobe. *Opposite,* Tabak of California's five pieces, Juilliard corduroy, jersey blouse. Sizes 10 to 20, about $55 for the entire set. Charles F. Berg, Portland. Worn by Harriet Woodward and Shirley Faraco, of Assistance League Mannequins appearing on these pages. *This page,* Barney Max uses Botany flannel in two-jacket separates. Eva Lopizich models slacks and lumber jacket. Alice Freeze wears the city-bound version, classic shirt with fly front. In sizes 10 to 20, this complete wardrobe is about $80 at The Broadway, Los Angeles.



SIGNS OF THE TIMES


OLYMPIC
BREAD
BAKERS
GOLD MEDAL
WINNER
DAILY AT YOUR DOOR

Food or fashion, you know the value of basics . . . *opposite,* Ken Sutherland blends solid and stripe in worsted jersey, inserts on bracelet length sleeves. Sizes 10 to 18, about $46. At Haggarty's, Los Angeles; Wm. H. Block, Indianapolis.



Above, exaggerated pockets on wool plaid skirt by Joseph Zukin of California, wool jersey blouse. Sizes 10 to 18. Skirt about $22, blouse about $11, Younker's, Des Moines; Carson's, Chicago. Dolly McVey, Dr. Pepper contest winner.



Above: Hollywood Sport Life's plaid blouse and jumper in Merrimack corduroy. Sizes 9-15, 10-20. Jumper about $11, blouse about $5. L. S. Ayres, Indianapolis. Striped blouse, corduroy shorts, jacket by Roberts Mfg. Co. Sizes 10-18, About $21. Foley Bros., Houston. Adeline West's ensemble in Crompton Richmond velveteen. 10-18. About $28. The Fashion, Houston.









Above: California Girl's rayon gabardine dress, cardigan sweater. Sizes 10-18, about $20. J. W. Robinson, Los Angeles. Coat dress by Debby of California in Shirley Fabrics slipper satin. Sizes 9-17, about $20. Emporium, San Francisco. Casual Time's tone-on-tone blouse and skirt. Sizes 9-17. Blouse about $11. Skirt about $18. Neiman-Marcus, Dallas.





Above: Jersey dress by Sergee of California. Sizes 10-20. About $25. Bullock's, Los Angeles. Lace party dress, created by Francine Frocks of Hollywood. Sizes 9-17. About $35. Sanger Bros., Dallas.

Opposite page: Topcoat by Vanguard of California, unique contour belt. Sizes 8-18. About $75. Bullock's, Pasadena. Double-breasted shortie by Sport-Lane of California, a bright wool plaid. Sizes 10-18. About $18. Gude's, Los Angeles. Jerry Mann's tailored blouse, washable tissue faille; slim skirt, rayon sharkskin. Sizes 32-38. Blouse about $5. Skirt about $6. A. Harris Co., Dallas.





Above, jersey blouse and skirt, with sparkling bee-and-hive applique. About $23, Bullock's Pasadena. *Left,* the sheer loveliness of nylon, about $11, at City of Paris, San Francisco. Both by Deauville Models, sizes 32 to 38.

Blouses In Favored Fabric



Hollywood Premiere coordinates, jacket of Nottingham plaid wovenspun, flannel skirt, rayon surrah blouse . . jersey skirt, blouse. Sizes 10 to 18, about $80 for group. Klein's, St. Louis and Sakowitz, Houston.



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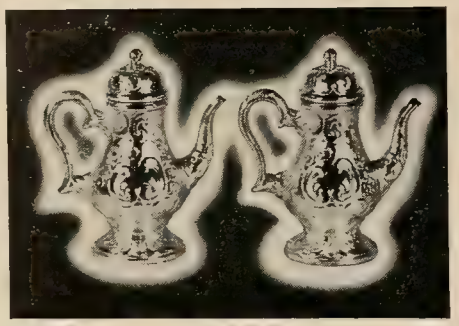
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shopping



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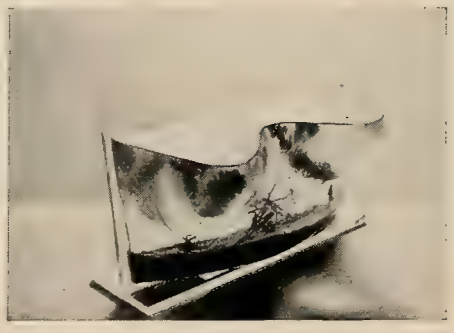
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DOG LEASH DELIGHT . . . is this belt of braided leatherette, amazingly priced at just $1.00. The ever popular Dog Leash Belt, so handy for wear with coats, dresses and all sportswear, this adaptation by United Belt of California features a gold-plated chain and metal disc. Sizes S-M-L, with handy adjustable fastener, this Dog Leash accessorizes every costume—in gold, brown, kelly, red, navy, black, white or luggage. Only $1.00 plus 10c for postage. Send your orders to Rosemary's Shop at 5611 Wilshire or 3995 S. Vermont, Los Angeles, Calif.



PROVINCIAL SPOON HOLDERS . . . these colorful, decorative new products make housekeeping really fun! These darling spoon holders are sized to fit cooking, stirring and barbecue spoons or forks. Just set them on your stove or table, and put the spoons on top . . . so your working surfaces aren't soiled. When not in use, hang them as ornaments on the wall. Handpainted ceramic holders, with amusing posies. Postpaid, kitchen size, $1.25; barbecue size, $2.00. Sorry, no C.O.D.'s. W. C. Boles, 5478 Atlantic Avenue, Long Beach 5, Calif. (Dealers inquiries invited.)



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roundup

GRANULAR CLEANSER . . . a normal, gradual, effective "skin peel" at home. Gradually sluffs off old dead cells. This friction stimulates circulation, encourages growth of new cells. Contains honey, almond and barley meal, plus ingredients which bleach and clarify skin. The pulling effect of the honey while scouring loosens blackheads and whiteheads, and scrubbing effect removes. Also wonderful for hands. 2-ounce jars (federal tax included) $1.50; 4-ounce jars, $2.40. Add 2½% sales tax in Calif., 3% in Los Angeles. From DermaCulture, 1318 Fourth Avenue, Los Angeles 6, Calif.



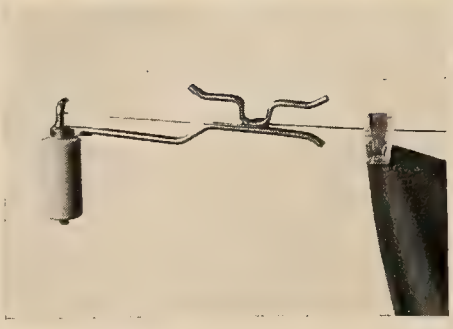
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VICTORIAN ARRANGEMENT

We need a variety of small garden flowers for the arrangement we are to discuss this month, so while the late Spring flowers are still available, do try a Victorian bouquet. Several of the suggestions made last month for a profuse arrangement may be applied to the Victorian type of bouquet—careful combining of colors, complementing flowers and container, and adding a focal point. As the name implies, this Victorian must be old fashioned in feel. To develop this charming effect, choose a Victorian type of container such as the one pictured—and old fashioned flowers—dianthus, light colored stock, yellow and white marguerites, coral bells, English primroses, cornflowers and columbine. Many other flowers are suitable, but they should be kept in pastel shades. However, if your container carries more vivid colors, flowers of similar colors may be used. Fuchsias, pansies, camellias, tulips and any other flowers which might have been found in a 19th century garden, may be selected.

We are usually cautioned against ornamented containers, but vases of this period were hand painted and elaborate. They usually have a base, flare at the top, and have a handle on both sides. Because of this symmetry the bouquet is developed in a semi-formal fashion.

Decide on your tallest point (about 1 and 1½ the height of the container) and the width, which will establish the triangle. Don't be discouraged if the flowers will not stay where you want them. As other flowers are added, you can coax them back, and they will stay in place. As flowers are added, keep them within this frame or triangle. The painted flowers on the container are often light pink, yellow and blue, and if you can match these colors with flowers, you will unify the bouquet.

It is not necessary to concentrate color in a Victorian arrangement, but if you will place a center of interest at the tip of the container, you will add "punch." This may be done with a full blown rose. Do not use much foliage for it detracts from the colors to be emphasized. Because one side of the vase is usually ornamented and the flowers are arranged to look well from only one side, place your completed picture against a plain wall. There are many pictures of Victorian arrangements in color, and you cannot go wrong if you will copy one. Don't feel that you are unethical in copying because they are all made on almost the same pattern. The center of interest should not be too conspicuous. Be careful not to use too strong a contrasting color.

This particular type of arrangement incorporates the four most important principles involved in flower arranging:

1. Composition.

 This means a careful placing of the flowers—not hit or miss.

2. Harmony.

 Colors should be pleasingly combined, with care not to use any discordant note.

3. Balance.

 Picture a line through the center from the top to the bottom of the arrangement. See that the flowers and colors are similar on either side of this line.

4. Center of interest.

 An "eye-catching" flower which creates a focal point.



BY LAURA E. McVAY



For informal television parties, for a stroll in the sun, for entrancing a beau . . . for all sorts of things, this charming trio of dresses, very sweet and frankly feminine, designed by Lil Alice of California. In sanforized, washable cotton flannel, a wonderful new Bates fabric. Sizes 7-15, about $9. H. C. Capwell Co., Oakland; Titche-Goettinger Co., Dallas; The Paris Co., Salt Lake City; The May Company, Denver.

AUGUST CALENDAR OF EVENTS

California offers

exciting variety

in entertainment

August is a month of excitement for tourist and native alike . . . and wonderful weather practically guaranteed! In addition to the "must" of surf swimming, plan to attend some of the following events which are certain to heighten the glamour of your visit here.

FISHING: Until Sept. 5, The Yellowtail Fishing Derby off San Diego. Prizes for the largest catch now total $10,000. Until Oct. 16, Catalina Island Sea Academy Tournament. Prizes for the largest game fish caught in Southern California's waters, weighed in at village of Avalon.

SAILING: Aug. 1-7, Southern California Yacht Regatta. Sailing schooners from all harbors meet for competition at Newport-Balboa Harbor.

THEATRE: Until Aug. 21, Midsummer Drama Festival, at Pasadena Playhouse, state theatre of California. Series of plays written by Californians. Through August, Pilgrimage Play enacted in natural amphitheatre in the hills above Hollywood. Until Sept. 5, La Jolla summer playhouse presents a series of plays featuring famous movie stars.

MUSIC: Until Sept. 3, Symphonies Under The Stars, presented at the famous Hollywood Bowl, conducted by Eugene Ormandy. Through August, Hollywood Drama Festival presents motion picture personalities in popular light operas at the Greek Theatre in Griffith Park, above Hollywood. This outdoor theatre combines Greek beauty of architecture and modern lighting and equipment. Aug. 4 to 7, San Diego Starlight Operas staged in an outdoor bowl in Balboa Park. Program includes world-famed light operas.

FLOWER SHOWS: Aug. 4 to 7, flowers from Long Beach area all-year gardens go on display at the city's Municipal Auditorium. Aug. 13 to 14, San Diego County Dahlia Show.

FIESTA: Aug. 19 to 21, Yucaipa Valley Peach Festival. Residents wear western garb, stage parades, displays. Aug. 4 to 6, Old Spanish Days Fiesta at seaside city of Santa Barbara recalls early days, citizens wear Spanish attire, stage pageants, cowboy parades, torchlight procession.

FAIR: San Bernardino County Fair at Victorville in the Mojave Desert. Displays include metallic and gem rocks.

RACING: Del Mar's beautiful horse-racing track beside the Pacific near San Diego. Season closes Sept. 10.

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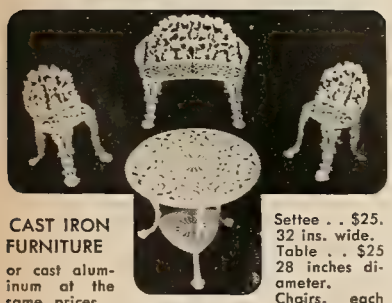
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HOUSEHOLD HINTS

SHAVING-BRUSH-DUSTER

It is traditional that shaving brushes are an essential part of the equipment employed by modern man in his early morning grooming ritual. When new, the shaving brush holds a place of honor in the household. When old and limp, the shaving brush is usually transferred to the ash can, the waste-basket, sometimes the incinerator. This is a grave waste of old shaving brushes, because when washed thoroughly and dried, they can be used to dust the fragile articles in your house . . . silk lampshades, delicate figurines, small pottery knick-knacks, cut-glass perfume bottles. Save old shave brushes. They dust well.

HOW TO WASH BRUSHES

To clean hair brushes, dip up and down in tepid water to which you have added 1 tablespoon of ammonia, or 1 teaspoonful of soda. Or you may use strong, hot borax water. To stiffen brushes after washing, dip in equal parts of water and milk and dry near heat. Always dry with bristles down. Be sure to wash plastic brushes with soap and water; do not use alcohol. To prevent harming the polished back of a brush, coat it with white vaseline before washing, then wipe off with a clean, dry cloth.

TRAINING FOR TIDINESS

Toys are okay in their place, but so often they aren't! In place, that is. One mother we know solved this problem by installing three large chests in the playroom, one for each of the three children. The kids themselves took a hand in decorating. In the hall, she placed a fourth chest. This was the forfeit box. Everything found lying around the house, even her own things, and, just to keep things fair, Daddy's too, went into the forfeit box. And, to retrieve the forfeit article, the offending member had to pay a forfeit to regain same. Forfeits can be anything from a certain sum of money to a hard-to-get-done task. Needless to say, the problem of endless picking up became resolved, and everybody had a good time accomplishing the solution.



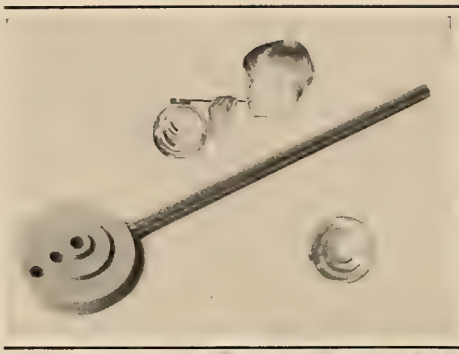
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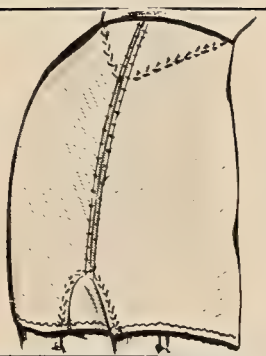


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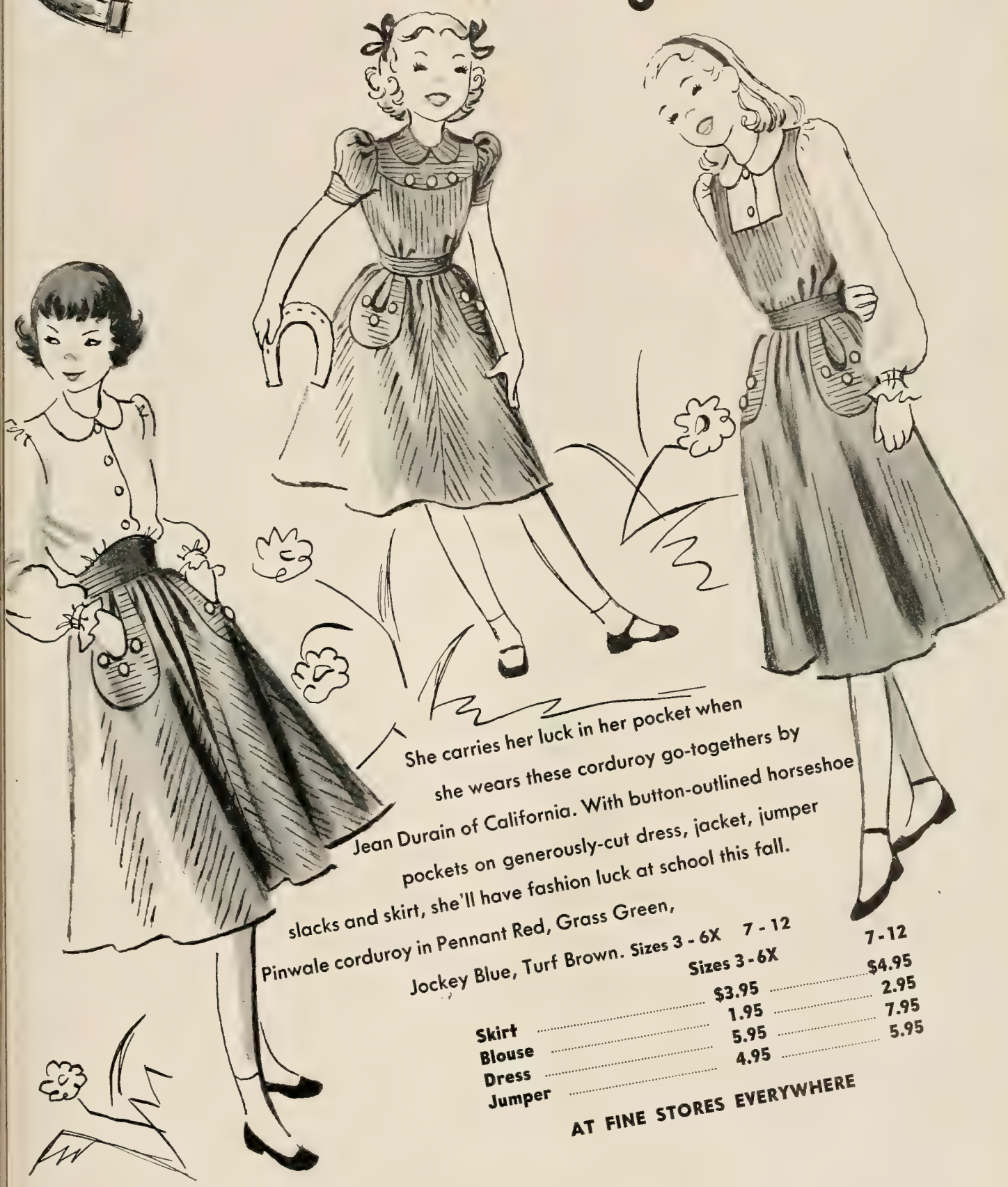
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SEPTEMBER
1949

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WHAT TO WEAR IN CALIFORNIA



IN SEPTEMBER

Coming to California this September? You'll find it a paradoxical month, really a second summer, with some days turning sharply cool in pure defiance. It's a busy month, too, so you'll have to plan your wardrobe with extra care.

Just consider that you can swim in the ocean, enjoy Indian summer in the mountains . . enjoy starlight operas and symphonies under the stars at Hollywood Bowl . . go to the races at Del Mar . . "take in" the numerous County Fairs, and the Fiestas.

Then . . start out with a basic suit with a choice of blouses: tailored, dressy, and one just plain cool. Actually, this changeabout can take you anywhere in good style, but you'll have frequent use for a dark crepe or maybe a sheer wool as a mid-season choice. One of the new dark-hued cottons will prove both smart and comfortable for the dog days ahead.

Bring swimsuits and playclothes if you're beachward bound; pedal pushers or slacks for the mountains . . and a coat for evenings wherever you go! Don't forget sturdy walking shoes for there are so many places to see . . add sun glasses so you'll look like a native. Just remember, anything can happen in California in September, so come prepared!

WEATHER DATA FOR SEPTEMBER

	SAN FRANCISCO	LOS ANGELES
Maximum	68.5	80.5
Minimum	54.8	59.
Average	61.6	69.8
% Sunshine	70	77

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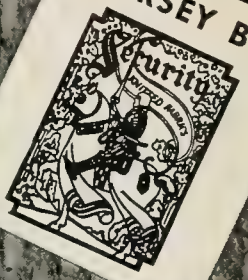
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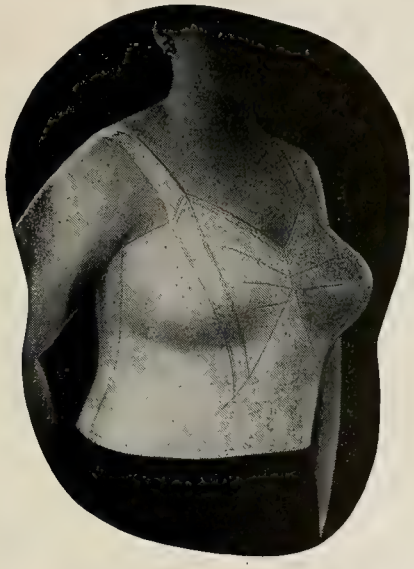
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The CALIFORNIAN

SEPTEMBER, 1949

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Right: *Wool monotone tweed jacket about $15; skirt about $10.*

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The following is a list of the names of the towns and stores in which our style 1935 can be bought.

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Fresno
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Lodi
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or write JIMMY THOMPSON CO., 2196 Palou Ave., Apparel City, San Francisco 24, Calif.



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she was so beautiful

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Or write to **LENORA DRESS CO.,** 2176 PALOU AVENUE, APPAREL CITY, SAN FRANCISCO, CALIFORNIA for the name of the store carrying these dresses in your city.


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Here's the jacket that will take you back to school in great fashion . . . to a football game, for weekends in the country, or even en route to the office! It's the highly functional all-wool plaid topper in rich glowing colors to match or harmonize with your new fall clothes. Note the big roomy pockets with plenty of stow-away space . . . the half-belt in back . . . the terse little collar that frames the face. Graff man-tailors it handsomely for casual smartness, for all-purpose use all through the season. To retail at $10.95.

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- *Hanford,* Mirviss
- *Inglewood,* Boston Store
- *Long Beach,* Columbia
- *North Hollywood,* Rathbun's
- *Oakland,* H. C. Capwell; Capwell-Sullivan-Furth
- *Pasadena,* Elizabeth Frock Shop
- *Pomona,* Orange Belt Emporium
- *San Diego,* Urquhart's; Walker's
- *Sacramento,* Enos Department Store; Mademoiselle Shop
- *San Francisco,* Emporium; Rea Shops
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- *San Jose,* Colman's
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ON THE COVER:

Brilliant splash of color for the exciting autumn season . . . M. R. Fleischman's beautifully tailored ensembles for town or country wear! Left: Merrimack Sheercord corduroy half-belt jacket, about $15. *Skirt about* $11. *The jersey blouse dyed to match, about* $8. *Right: Tweed jacket, about* $15. *Skirt, about* $10. *Sizes* 10-18. *J. J. Haggarty's, Los Angeles; Lord & Taylor, N. Y.; The Emporium, S. F.*

The CALIFORNIAN

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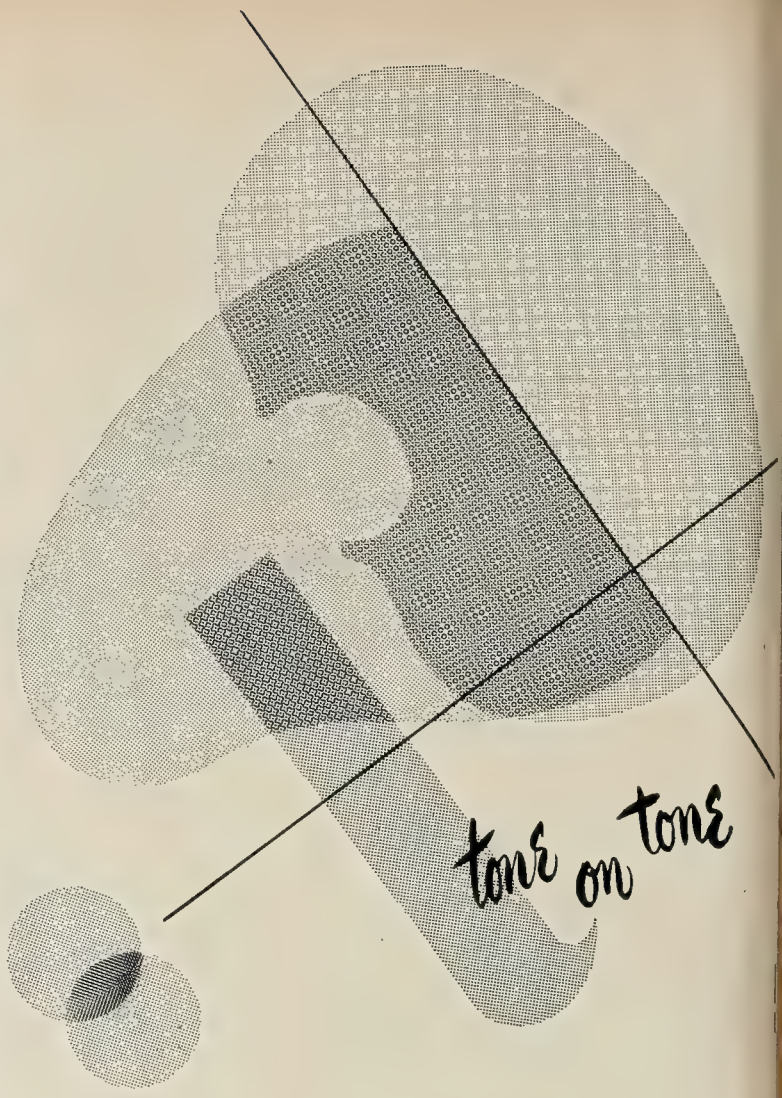
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COLOR . . . IS FASHION'S FOIL

Underscoring tones of color, or color in contrast . . . newest trick of the season, to-you-with-love from California! You'll be doubly fond of fashion's newest darlings, a tone-on-tone effect achieved by shadowing a shade, by ombre effects, or by subtle combination of unusual colors. Or maybe by the combination of plain-and-textured fabrics, of sheer-and-substance . . . like velveteen-with-tweed, or chiffon-with-taffeta. Here is the something new you'll want to spark your fall wardrobe . . . flattering, significant trend we expect to persist because it is purely irresistible! Make color fashion's foil (anything that enhances by contrast), and accept the challenge to dramatize your wardrobe with color, and more color!

EARL SCOTT





Flattering proof that the significant sign of the season is a combination of colors, of tone-on-tone . . . Above, Barney Max harmonizes three shades in this suit with fully lined box jacket. In Botany Marchan gabardine, matching Celanese crepe blouse. Sizes 10 to 20, suit about $55, blouse about $10, at Meier & Frank, Portland; Kerrs, Oklahoma City; The Broadway, Los Angeles. Left, a sophisticate in sheer wool by Marbert, the ombre stripes in soft tones of gray or beige. In sizes 10 to 18, about $50.

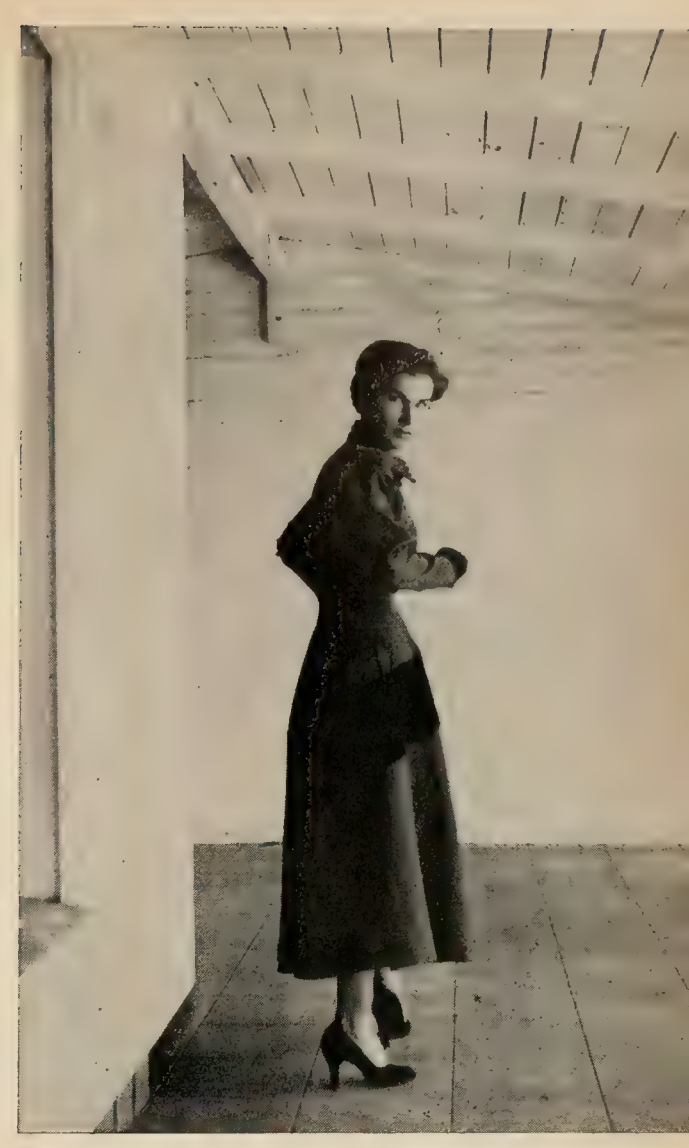






Take a second look at a second color! Above, pure elegance in Charmeen gabardine, a Kay Nelson Original, at Neiman-Marcus, Dallas; Kay Nelson Inc., Lido Isle; Center, Palmdayl's turnabout jersey; right, woven ombre stripes, by Casual Time, about $30 at Neiman-Marcus, Dallas; Bullock's, Pasadena. Right, fireside jersey, about $25 at Petite Ville, Corona del Mar. By Madalyn Miller





Staunch advocates of the vogue for two colors and tone-on-tone . . . Joy Kingston uses velveteen on Miron woolen, taupe-with-brown or blue-with-black, about $65 at J. W. Robinson, Los Angeles; Carson's, Chicago; left, Suedecraft fashions supple suede in contrasting colors; about $150.







Whatever the interplay of color or tone, the result is excitement! Opposite left, Adeline West two piece jersey, velveteen collar and weskit. Sizes 10 to 18, about $23 for all. Broadway, Los Angeles; White House, San Francisco; Vandever's, Tulsa. Right, Connie Foster uses subtle tone-on-tone in sheer wool bolero dress. Sizes 10 to 20, about $70 at J. W. Robinson, Los Angeles; H. Liebes & Co., San Francisco; Leon Froshin, Atlanta. Above left, Louella Ballerino gives you shades of brown or gray, unpressed pleats. Sizes 10 to 16, about $40 at Pool & Patio Shop, Beverly Hills Hotel; Neiman-Marcus, Dallas. Right, California Girl's rayon gabardine, sweater (not shown), sizes 10 to 18, about $18: The Dayton Co., Minneapolis; J. J. Haggarty's, Los Angeles.

IT'S SATIN

Pink Lady, Stinger, Bluemoon . . . these are the electrifying colors of Pat Premo's trio of shimmering slipper satin dresses, notable for the look of unclutter, the beautiful simplicity of line. This page: Small round collar and ample cuffs, side fullness in skirt. About $40. Opposite left: Full skirt with sunburst pleats, the tailored top a series of reverse tucks. About $60. Opposite right: Flared skirt, the curving scroll of the portrait neckline echoed in the wide belt. About $40. In sizes 10-18. All at Sakowitz Bros., Houston; Best's Apparel, Inc., Seattle.





IRRESISTIBLE RUSTLE OF TAFFETA, FAILLE





Whispering of fall . . . taffeta and faille! Above, Peggy Hunt's pure silk taffeta with side swish, shadow lace bodice; sizes 10-16, about $50 at I. Magnin, Los Angeles; Ransohoff's, San Francisco. Left, faille coachman coat dress, Sergee of California. Sizes 10-20, about $25. For your afternoon in town.



You'll be in a whirl in this Celanese taffeta dress with its shadowing bands of chiffon: Francine Frocks. Sizes 9-18, about $30 at J. W. Robinson, Los Angeles. Right, Max Kopp's tissue faille . . . important side drape, lace contrast. Sizes 10-18, about $30.

Please see page 50 for list of stores.



FOR FALL: JERSEY, COTTON SUEDE!



Opposite: Slim sheath of jersey with poke pockets and a neckline that can button high or plunge low. Western Fashions. Sizes 10-18. About $30. This page: Ken Sutherland's beautifully tailored skirt and topper, hand-finished dress in



Egyptian cotton suede cloth. Sizes 10-20. Topper about $45; skirt about $17; dress about $40. All at Burnett's, New York; J. J. Haggarty's, Los Angeles. Photographed at Leo Selditch showplace of modern furnishings.

It's a coat and suit year . . . basis of every good wardrobe, the suit . . . topping it off, the coat! This year California is bringing back two old favorites, the cardigan and the famous California wrap coat, then adds infinite variety to the picture from fabric to finish! Suits cling to the narrow lines, with shoulders most often squared off just a trifle (pads smaller and inset to maintain a natural shoulder line). Coats, contrariwise, are predominantly soft . . . here the dolman vogue remains a high point of perfection. Deep armholed, voluminous and wrapped . . . this is really the spirit of '49; the steamer coat, the officer's coat, and the dressy coat with semi-fitted and swinging skirt also are favored. TEXTURE AND COLOR is important in both suit and coat lines . . . tweed being the favorite, imported and domestic. We found tone-on-tone in many of the finest lines, ombre striped fabrics especially woven. Flannels, sharkskins, menswear worsteds and gabardines still abound but the underline is tweed. Coats, too, make much of bold plaid tweeds, textured weaves of any description, and rich broadcloths are hits. Colors begin with deepest brown, reach a crescendo of excitement in a ruddy gold you should watch. Forest greens are good, there's a dash of burgundy . . . and the frequent appearance of teal, and a new winter navy. DETAILS are telling in the new season's suits and coats. Pockets galore, mammoth affairs or tiny slot contrivances . . . singly or in groups, latticed or cuffed or jewelled for high drama. These are the devices that keep eye at waist or hip length, for collars this year are minimized. They're usually tiny, throat-snugging, chin-jutting . . . to give a neat silhouette from neckline to waist. Cardigan lines make a bid for attention. Buttons to match or contrast are good; belts are predominant in both suits and coats. VERSATILITY, in the final analysis, is the style story . . . for this is a season when each woman may find what she wants . . . in length, which is not arbitrarily defined in inches, but rather in becoming levels a trifle shorter than before . . . in style, with the shorter suit jacket for tiny women and a longer version for the taller ones; simplicity-plus for the fastidious, or a wealth of beading, trapunto and scalloped detail for the feminine types. AND FINALLY, combining the appeal of California suits and coats, we herald the three-piece ensemble . . . with the short-shortie, the new three-quarter length, and the longer-than-your-suit coat often teamed with a suit in contrasting fabric, or sometimes to match. Watch out for these travel trios . . . they're timely!



With That California Air

Gene Shelly glorifies the California wrap coat, in Forstmann Chulana; intricate diamond details on yoke and dolman sleeves. Two views, this page and opposite. And his masterful suit in Forstmann wool, side-pleated. Each about $195, at Joseph Magnin, San Francisco; Kaufman's, Pittsburgh; Lockhart's, St. Louis.


Ilse Dexter



Left: Your suit, in worsted menswear, by Gaines & Company. Sizes 10-18, about $60. Emporium, San Francisco; Lansburg Bros., Washington, D. C.



Right: Choice of gabardine or shark-skin suit, Manasse & Gersh. Sizes 10-18. Under $50. The Broadway, Los Angeles; Bon Marche, Seattle



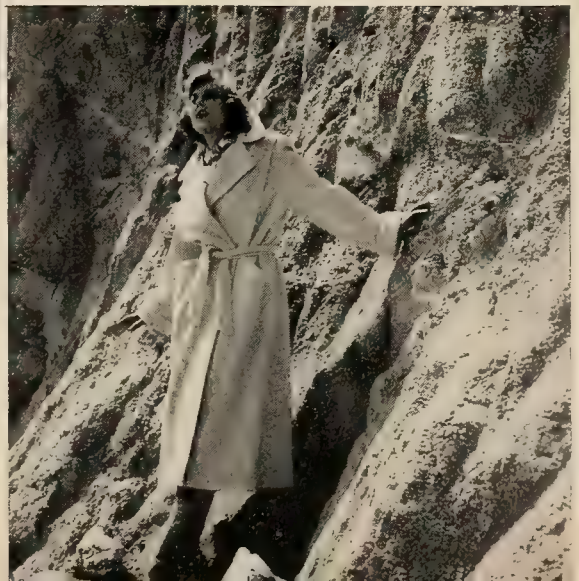
Below: Rabbit hair wool cut like a monk's robe. Phillippe. About $90. Neiman-Marcus Co., Dallas. J. W. Robinson Co., Los Angeles. In sizes 10-18.

Above: A coat with perfectly wonderful lines by Smart Set. With self-belt, free and easy sleeves, shoulder-yoke flange. About $50. J. J. Haggarty, Los Angeles; Olds, Wortman & King, Portland.





Above: Phil of Hollywood suit, beautiful yoke inserts. In sizes 10-18. About $90. Bullock's, Los Angeles; Emporium, San Francisco. Photographs taken at the beautiful Franciscan Hotel, Hollywood.



Right: Westcote of California's luxurious fleece wrap-around. About $50. Harris & Frank, Los Angeles; Macy's San Francisco. Available in sizes 8-18.



← *Jack L. Goldberg's "Career Girl" suit with two beautiful pockets designed in triple tiers. The skirt, perfectly straight and very slim. Sizes 10-40. About $70. Leslie James hat. Dicker & Dicker furs. Bullock's, Los Angeles; The Bon Marche, Seattle; City of Paris, San Francisco; Perkins Bros., Corpus Christi; L. Hart & Son, San Jose.*



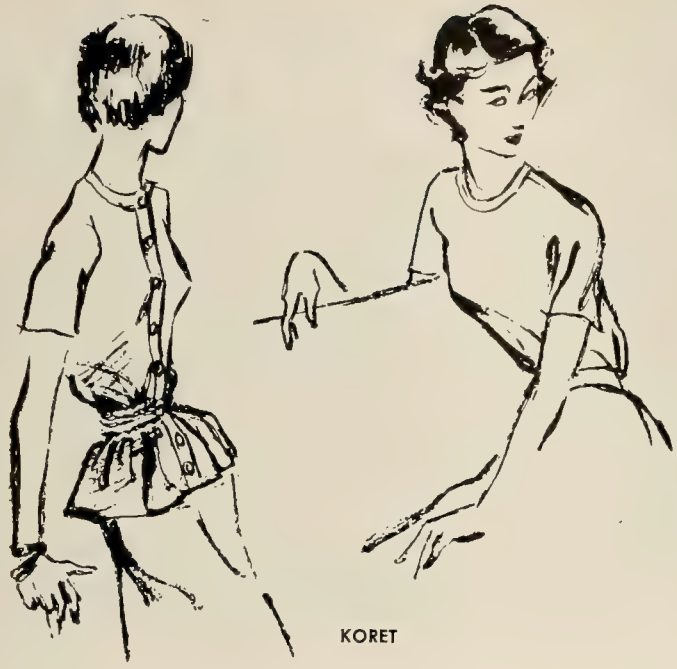
Above: Country Club's long classic wrap and double-breasted shortie in gay woolen plaids by Hoffman. The shortie, sizes 10-16, about $59. The full-length wrap-around, sizes 8-18, about $79. Agnes Originals hats. Both at Rodder's Mademoiselle, Fresno.

Left: Hand-appliqued leaf motif on Forstmann Milateen. Designed by Nathalie Nicoli. Sizes 10-20. About $110. W. C. Stripling Co., Fort Worth; John Gerber Co., Memphis. Hat by Agnes Originals. Emmet bag. Photographed at the fabulous home of Harry Stebbins, high in the Hollywood hills.

The suit to key your wardrobe . . .

Choose that first fall suit with care for with appropriate change of blouse and accessories it can be a veritable "wardrobe." Perfect with furs, this menswear wool worsted with jaunty collar, flared cuffs . . . by Adele-California. Sizes 10-18, under $100 at The Bon Marche, Seattle; Neiman Marcus, Dallas; Bonwit Teller, New York.





KORET



SIR JAMES

MODE DE PARIS





HENDAN



PALMDAYL



CHARM OF HOLLYWOOD

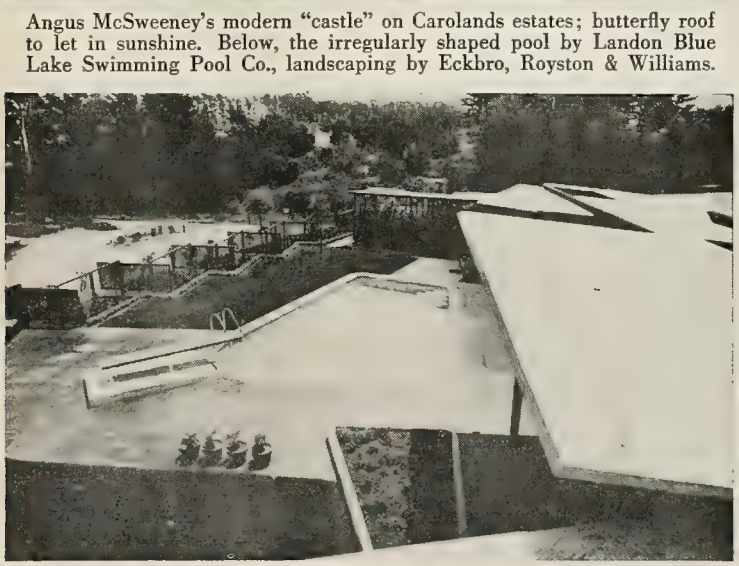
Fashion nods emphatic approval to the new importance of blouses . . . Koret of California presents jersey Trikabout to wear four ways; radiated tucking enhances Sir James pure silk crepe blouse; Mode de Paris blends tone on tone in faggoting; "pigskin" cotton blouse by Hendan, classic cut; intriguing use of two tones, high neckline, by Palmdayl; Charm of Hollywood adds gold thread to applique.

The 99-room Carolands Mansion surveys hundreds of woodland acres, once part of its exclusive estate now being subdivided for exclusive community.

YOUR HOME IS YOUR CASTLE AT



Angus McSweeney's modern "castle" on Carolands estates; butterfly roof to let in sunshine. Below, the irregularly shaped pool by Landon Blue Lake Swimming Pool Co., landscaping by Eckbro, Royston & Williams.



When the Carolands mansion was finished shortly before the first World War, it towered four stories high, contained 99 rooms, and was surrounded by 550 acres of rolling tree-studded hills. Such little niceties as gold bathroom fixtures, bathtubs hewn out of solid marble, silk-lined walls, and a huge, circular, mirror-encased dressing room added to the decor of this American-born castle. And nearly every foot of the surrounding area was landscaped by an imported planner—30,000 trees and acres of terraces were included in the scheme.

Located in the ultra-exclusive residential area of Hillsborough, 18 miles down the peninsula from San Francisco, the Carolands, though impressive, rubs boundaries with other luxurious estates. It has been said that no man could give a Hillsborough address unless he made at least $50,000 a year.

But last year, the Carolands estate was subdivided, and lots are now obtainable from a half acre up. T. I. Moseley, president of the Carolands Company estimates that a $10,000-a-year-man can now buy and build and enjoy what nature and money have joined to create.

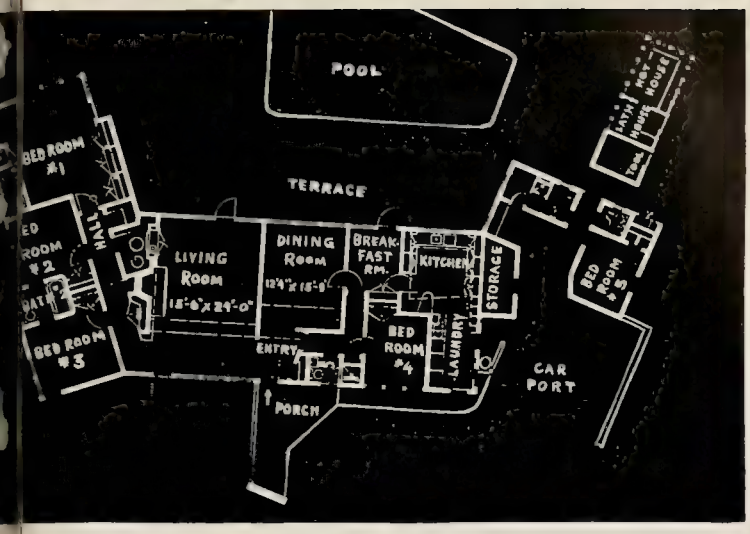
Despite the fact that more people are now moving to Hillsborough, the quiet, rural, countryside atmosphere is retained. Restrictions exclude highways, telephone poles and multiple dwellings. And a more practical restriction is the exclusion of city taxes.

Recently a nine-room contemporary castle was completed on a neat half-acre of the old Carolands estate. Designed by Angus McSweeney, San Francisco architect, it is indeed McSweeney's castle.

Marble, gold and crystal doo-dads look singularly unimportant when compared to the expansive "glass walls" of this modern one-story structure which brings the timeless beauty of the gardens and surrounding countryside right into the rooms.

Called the Horizon House, no expense has been spared in making it the ultimate in convenient and pleasant living. Total cost, including the lot, the radiant heated swimming pool, landscaping (by Eckbro, Royston and





Comprehensive plan for living by architect McSweeney.

Master bedroom, decorating and furniture by Frank Newman.

Modern fireplace, six and a half feet long; exotic planting.

Living room with viewful window; poolside. Decor by Newman.

General Electric kitchen with time-and-money-saving devices.







CAROLANDS

BY MAGGIE PAULSON

Williams), orchid greenhouse is estimated at $75,000.

The Horizon House is built roughly in a U shape with every important room looking out through huge windows onto the patio and pool. Even the kitchen is arranged in such a manner that meals can be served from it to the patio as easily as to the dining room.

But despite the openness of the house, privacy is maintained through careful planning. A driveway and a 2500 square foot parking area that curves up to the front door is blocked from living room view by a high stake fence that also doubles as a back-drop for an intimate little garden on the living room side.

Although the house is entirely radiant heated, a maximum of natural heat and light is achieved through the use of butterfly roofs, which slant up on the hill and pool side to catch as much sunshine as possible.

The floors of the Horizon House are all covered in an attractive asphalt tile, with the exception of the kitchen, which is floored in rubber tiling. Walls are vermiculite plaster. Louvres over the windows in every room provide controlled ventilation.

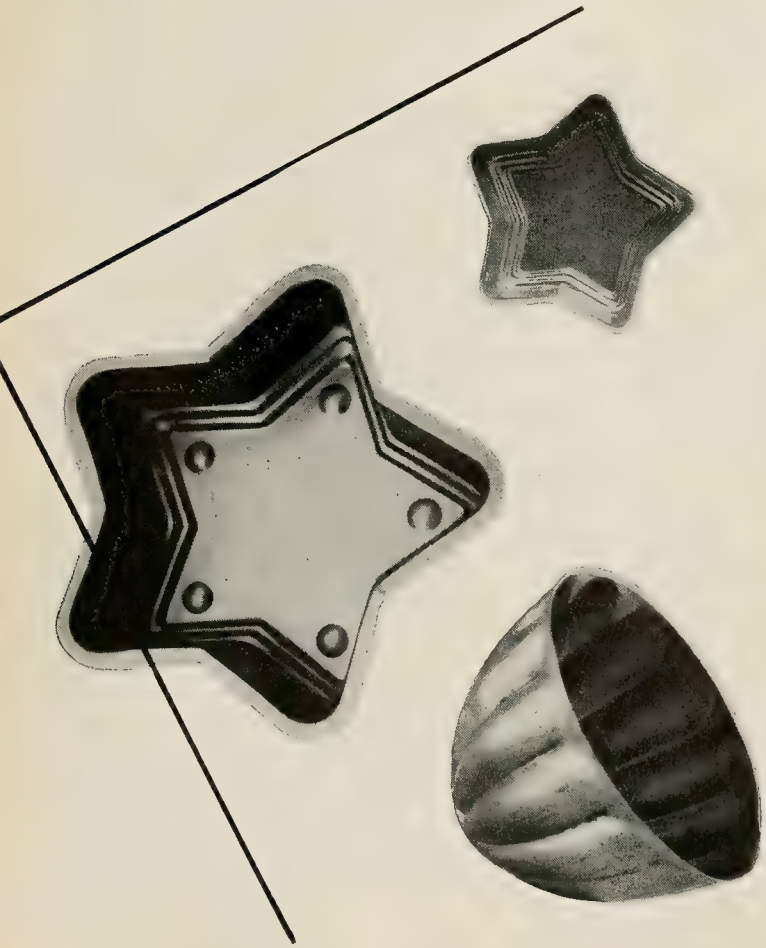
Much is done with lighting, as troughs or lowered ceilings, jutting from the higher slanted ceilings emit soft, indirect illumination. Built-in spots cast specific light on doorways and other strategic points. Even the swimming pool is equipped with special lighting—of the under water type.

Though the Horizon House runs far beyond a $10,000-a-year-man's budget, it points up numerous ideas for pleasant indoor-outdoor living that can be incorporated singly or in a less expensive way into a more modest dwelling. And more specifically, it demonstrates the kind of living that can be enjoyed in the Carolands, for half acre sites can be acquired there, complete with trees, view and privacy, for about $4500. And though tight restrictions are maintained to preserve the rural atmosphere of the wooded acres, restrictions on minimum building costs have been completely lifted. Only requirement is an aesthetic one—a house in good taste.

CALIFORNIA

Webster says an aspic is a "savory meat jelly used to mold meat, fish, and vegetables." An old cook book says to make it with "different sortes of fleshe according to your fancy." In California our fancy, at least in warm weather, turns to cool aspic made from all the foods that are so Californian. We make aspics rich with meat, fish, or fowl. We give them flavor with our own lemons, herbs, and wine. In this savory jelly we embed all manner of California delicacies: avocado rings, artichoke bottoms, pink crescents of shrimp, fat buttons of mushrooms, creamy wedges of Jack cheese. We garnish these with California olives and almonds, wafers of lemon and ribbons of pimiento. We love our aspics and we know how to make them—not with sweetened, fruit-flavored gelatine mixes, but with plain gelatine, enriched and seasoned and spiced "according to our fancy."

There is nothing new about gelatines. As long as meat and bones have been cooked into a stock rich enough to stand, when cooled, alone, gelatines have been the favorites of cooks. Taillevant, who was cook to Charles V, made "la gelatine sauce" for pike, and much earlier, at the end of the 14th Century, "galantines" were mentioned in old manuscripts. There is reason to believe, however, that they were something quite different then—a dish seasoned with galyngale, which was a kind of ginger. Be that as it may, and it may not be for all the proof anyone has, galantines today are often misnamed. Actually the dish is an elaborate one of boned meat or fowl or fish, stuffed with forcemeat, poached for long hours in rich stock, pressed and garnished with truffles, pistachio nuts, or even with cock's combs if they are at hand, then glazed, usually with an aspic. All this is a task for a master chef, such as one M. Dumas, who, in the 1870's specialized in galantines and who "made romance of a breast of turkey, put wit into a pistachio, and endued a truffle with the soul of poetry." In California we settle happily for these lesser but still worthy creations.



by helen evans brown

TARRAGON EGGS IN ASPIC

Make an aspic in the usual manner by softening one envelope of plain gelatine in a quarter-cup of cold water. Use a pyrex measuring cup so that you can put it, cup and all, into a sauce pan of boiling water, allowing the water to come half way up the outside of the cup. When the gelatine is clear and melted it is ready to add to one and three-quarters cups of rich, well-seasoned stock, in this case chicken which has been seasoned with a teaspoon of dried tarragon or, better yet, tarragon seasoning powder which contains monosodium glutamate. The stock may be either hot or cold, if the latter it will take less time to set. Make sure that the aspic has plenty of salt. Set this mixture in the refrigerator to become partially set. In the meantime, hard poach six very fresh eggs, using either a poacher or muffin rings so that they will be symmetrical. Cool these in cold water. When the gelatine is semi-jellied, pour a tablespoon in each of six round molds, and on top of this cross leaves of tarragon in a tit-tat-toe design. Return to the refrigerator to set, then turn the eggs, top side down, into the molds and fill with the remaining aspic. When set, unmold on individual plates and garnish with water cress that has been dusted with paprika. Pipe a little mayonnaise around each mold. This is a superb dish for a first course at dinner or as a main course at lunch, and a platter full of these aspic eggs would be delightful at a summer buffet supper.

A tomato aspic, which, I suppose, isn't actually an aspic according to Webster, is one of the most savory late summer dishes. It's colorful, flavorful, and low in calories, and it is as versatile as an aspic can be. Break it up and serve it as a jellied soup, serve it as a salad, or serve it at a buffet. Use it as a base, too, for fish or vegetables or meat. Here is an easy way to make it, using canned tomato sauce.

TOMATO ASPIC TALMADGE

Soak an envelope of gelatine in a quarter-cup of cold water and dissolve over hot water as above. Add one 8-ounce can of tomato sauce, one cup of water, a quarter-teaspoon of salt, and one teaspoon of lemon juice or vinegar, preferably basil flavored. If you wish, you may also add a teaspoon of sugar. Turn into a mold that has been rinsed with cold water and allow to set. This makes a little over a pint. Double it for larger molds. This may be varied in innumerable ways. One is to half fill the mold, allow it to set, spread with a quarter-inch of cream cheese that has been creamed with anchovy paste (one teaspoon to a package), then filled with the remaining aspic. Another way is to fill with wedges of avocado or split shrimps or diced cucumbers and green onions. This is done by allowing the jelly to become half set, then pouring a half-inch into the mold, dipping whatever you are using in more of it and placing some symmetrically on the bottom, "glueing" the rest to the sides and allowing that to set before filling the mold. Hard boiled egg slices, sliced stuffed olives, and other garnishes may be arranged in the

CALIFORNIA COOKS



COOL SAVORY ASPICS PERFECT FOR SEPTEMBER APPETITES

same way. Another way with aspic is to pour it into the mold and allow it to set completely, then scoop out the middle leaving a uniform layer of aspic on the sides and bottom. This middle part is beaten smooth and mixed with left-over cold fish or any vegetable, then returned to the hole in the mold. When set and cut, it is a pretty sight.

A more unusual tomato aspic, and one that has more food value, is

TOMATO MOUSSE

Make the tomato aspic as in the recipe above, but cut the water to three-quarters of a cup. When it is partially set, fold into it three-quarters of a cup of cream that has been whipped not quite stiff. Pour into molds and allow to set. This is also wonderful as a jellied soup—break it lightly with a fork and serve in glass soup cups, garnished with chopped chives. It's good too, in a ring mold, the center filled with chopped cucumbers and green onions, dressed with a tart French dressing.

As many of you have discovered by now, I have a weakness for sour cream and for mushrooms, particularly when they are combined. I tried them with gelatine and was delighted with the result.

MUSHROOM AND SOUR CREAM ASPIC

Clean a pound of mushrooms and remove stems. Cook the stems in a cup of rich stock, either beef or chicken, for ten minutes, then drain, pressing all the juice from the stems and discarding them. Add the mushroom caps to the stock, either whole or sliced, and also add a teaspoon of lemon juice. Simmer gently for ten minutes if sliced, fifteen if whole. Remove mushrooms and reserve. To the stock add enough water to again make a cup, and an envelope of gelatine that has been softened in cold water and melted, as above. Divide this mixture in half. To one half add another half cup of seasoned stock, pour in the mold, and allow to set. To the other half add a cup of sour cream and a quarter-teaspoon of salt. When the mushroom aspic has set, arrange the mushrooms on it, and add the other mixture. (This can be even more glamorous if you stuff the mushroom caps with deviled Smithfield ham!) Set and unmold. This you'll like!

Another aspic that I've found to be delghtful is

SOUR CREAM ASPIC

Soak the inevitable envelope of plain gelatine in a quarter-cup of cold water, then melt as above. To this add one cup of well-seasoned stock, two cups of thick sour cream, and one-half teaspoon of salt. Mold and garnish as desired—pickled beets are good with it, and so are cucumbers and/or radishes.

Another aspic that is colorful and good is quickly made from canned beets. Use the diced ones or the tiny whole baby ones. For each cup and three-quarters of juice add two tablespoons of tarragon vinegar, and an envelope of gelatine that has been softened in a quarter-cup of cold water and melted. As in the other recipes, arrange the beets when a layer of the gelatine has set in the mold, then pour on the remainder which is, by now, partially set. Serve this with sour cream that has been seasoned with whole caraway seeds and salt.

Still another aspic that is hearty enough for a meal is

FISH ASPIC, SONOMA

Poach a pound of filet of sole in three cups of water and one of white wine, to which a sliced onion, a carrot, a half bay leaf, and a teaspoon of tarragon have been added. When the fish loses its transparent look, remove carefully and set aside. Add fish bones or trimmings to the stock and cook gently for half an hour. Strain, put on to boil again, add two raw egg whites, stir for two minutes, then strain through cheese cloth. Taste for seasoning, and add salt, lemon juice and tarragon seasoning powder to season highly. Measure out three and a half cups of stock and add two envelopes of gelatine that has been softened in ½ cup of water, and melted. Pour a layer of this in a fish mold, and allow to set. Then arrange the thinnest possible slices of lemon and cucumber (so thin you can see through them, that is) in an overlapping row down the entire length of the mold and on the sides. (Put a slice of stuffed olive where the eye is, if you want to be realistic!) Pour on a very little aspic and allow to set, then place the poached fish on top and fill up with the remaining mixture. Serve this with mayonnaise to which chopped cucumber has been added.

An aspic like this fish one may be made with chicken, veal, tongue, or beef, substituting their own stock for the fish stock, and garnishing in a tasteful manner. An aspic, when made well, is delicious eating.

There's no better way to use that last bit of ham that's left on the bone than by making

HAM AND EGG ASPIC

Soften an envelope of gelatine in a quarter-cup of cold water and melt. Add one and a half cups of stock or bouillon. When partially congealed, add one cup of chopped ham, one quarter-cup of finely sliced celery, a half cup of mayonnaise, and a half-cup of chopped hard boiled egg. Pour in a fancy mold and allow to set. Then turn out on a bed of water cress. Serve with more mayonnaise.

As Californian as an avocado is this

AVOCADO MOUSSE

Soak an envelope of gelatine in a quarter-cup of cold water and dissolve over boiling water. Cool, add four cups of puréed avocado, three-fourths of a cup of mayonnaise, one tablespoon of lemon juice, one tablespoon of grated onion, two teaspoons of salt, a little fresh pepper, and a cup of rich chicken stock. Pour into a large mold to set. Serve with mayonnaise that has been flavored with chili powder.

You take it from there, using any one of these basic recipes, and give them your own touch of originality. And don't forget to make it so beautiful to look upon that even the most jaded appetite will find it irresistible. An aspic should be a pretty dish to set before your guests.

For your copy of "California Cooks," send $1.00 *to THE CALIFORNIAN,* 1020 *So. Main St., Los Angeles* 15, *California.*

Mrs. C. Boettingen *Rear Admiral Kellogg*



Alfred Hottes *Mrs. Henry M. Rollins*

LA JOLLA:

BY LUCILE L. HUNTINGTON

If you have motored South on the Pacific Coast road to San Diego, you may have seen La Jolla, California—but chances are you didn't. La Jolla (pronounced La Hoy-yah) prefers it that way. Unless you are madly in love with scrambling over a rough mountain, you reach La Jolla by one of two ways: as you go towards San Diego you round a bluff, go up a hill around Torrey Pines Park, come to La Jolla junction, with a Marine camp to your left, and there is the La Jolla road. You may take it through a canyon, or along steep bluffs and by famous Scripps Institute of Oceanography.

The other way, still harder to find, is enroute from San Diego on highway 101, and before you turn into Rose Canyon. The sign points you to La Jolla on your left.

Suppose you do get into La Jolla and drive through. You will see six miles of water front jutting out into the ocean like a hairpin, with eight hundred and twenty-two foot high Mount Soledad filling the center. You may tell your friends you have seen lovely La Jolla, "the jewel of the Pacific," with its oh so beautiful homes—when actually you haven't.

La Jolla, that is the real La Jolla, makes little bid for passing pleasure seekers. The real La Jolla is the WAY OF LIVING.

The old La Jollans, those who have owned their homes since before the first World War, you can always be sure are against every new change. Whatever the change, they're agin' it.

Take Al Iller who owns Iller's Department Store, (and a branch in Pacific Beach!). He's been active in La Jolla for years, taking part in the deep water swim in his early days and in local theatricals. When transportation for scenery is needed by The La Jolla Players, nobody thinks anything of borrowing the Iller station wagon, the delivery of packages to be carried on in whatever way can be devised! And if there are tickets to be sold for a civic cause, Iller's of course is headquarters, with the selling of merchandise as just incidental.

Since Mr. Iller's financial growth is closely tied up with the growth of La Jolla, one might expect him to spark warmly at the mention of the fact that in the last seven years La Jolla has more than doubled its population. He only shakes his head and says he hopes La Jolla keeps going in the "right direction," does not get "too beachy," "too commercial," "too merry-go-roundish."

Way back when the first La Jollans were viewing with alarm the growth of the locality, Miss Ellen Scripps put a pink sidewalk in front of her place, and a gas light out in front. Sibley Sellew, now President of the locally owned La



Above: These majestic palm trees are one of the outstanding landmarks of beautiful La Jolla.

The Bishop's School



A charmingly landscaped La Jolla home.



JEWEL OF THE PACIFIC

Jolla Federal Savings and Loan Association, remembers that he and his friends thought the idea wonderful, for the pink sidewalk was the only good place in town for roller skating. But the town shook its collective head dolefully. At that time people went out at night carrying "La Jolla Lanterns," tall, iron lanterns with candles in them. That was plenty good enough for everybody. Besides, good citizens should be in bed at night and not running the streets.

The La Jolla police still maintain that thought, according to the able young composer, John Wesnay Ward, whose Ode to Aphrodite was recently received with enthusiasm when introduced by the Sinfonietta Orchestra of San Diego. Recently, when John Ward could not get a composition to click, he rousted up his studio-mate, Paul, and they started for a walk at one in the morning. A few blocks down Girard the police prowl car drove up and stopped them. They had to identify themselves, and explain why they were out of their good warm beds at such an unreasonable hour. Even when convinced of the identity of La Jolla's young musician-composer, the police reluctantly drove off with a puzzled look. La Jollans just don't do such things.

In 1908, when the Cabrillo Hotel was built and wired for electricity, the La Jollans expressed disapproval of "buying light in a bottle." In 1909, however, electricity was installed, and all La Jollan homes, notably that of former Chrysler Engineer, Hughes, not only enjoyed electric lights, but an amazing number of modern electrical conveniences, to the delight of the local hardware dealers and the utility company.

Although the La Jolla police force is not excessively large, it seems all over La Jolla at once—and no wonder, for its prowl cars each cover 360 miles a day. Police Captain H. Bruce Weston points with pride to the lack of crime, or even small law infractions in La Jolla. He comes from a family of five brothers, all of them ministers excepting him, and he expresses his missionary zeal by talking to clubs and churches on the evils of liquor. Traffic, he claims, is their biggest "headache," and that due mainly to visitors.

What rejoices the captain does not rejoice the young men on his force, who complain bitterly that there has been no murder in La Jolla since 1936! Their most exciting duty is hunting lost children, and as the La Jolla children are unusually precocious, they are constantly on the lookout for very young men who have taken to the open road.

The Fire Department, housed in spotlessly clean quarters that are scrubbed every day, has a complaint similar to that of the young police. There aren't any big fires and not likely to be any; so they expend their energy keeping everything in readiness and hurrying to investigate the slightest suspicion of a fire. Captain Milton Hall states that there has been no important fire worthy of the name since the Wind and Sea Hotel burned in 1943.

The peaceful and law abiding activities of La Jollans make plenty of work for the post office. According to Postmaster Nathan L. Rannells, forty years a La Jollan, the yearly stamp sale for the post office is $140,000, a high for 16,000 population.

When Mr. Rannells came to La Jolla the postoffice was in the back of the one store in town. Today it has its own beautiful building. Although La Jolla is not a separate town, but part of San Diego, in the postoffice you find a mail slot marked for La Jolla mail, and another slot for "out of town mail," which includes San Diego.

La Jolla has often toyed with the idea of separating itself from San Diego, but the cost would be tremendous. La Jolla would have to pay its share of the San Diego bonded indebtedness, and also install its own sewage system and water works, just for the sake of having a mayor and town council of its own.

During the last war La Jolla became concerned over plans for building a two story, cheap, Navy housing in the Bird Rock section along the ocean. After sufficient protests, this was abandoned, and La Jolla tightened its city planning organization. Today the City Planning Council, under the leadership of Armin Richter, prominent interior decorator, is an important community force. Every section of La Jolla is represented on it: Hillside, Country Club Heights, Muirlands on Mount Soledad, Hermosa, Hermosa Terrace, Bird Rock, and La Jolla Shores, the Beach Club locality. Although the Council has no legal powers, it maintains the architectural beauty of La Jolla with a firm hand. Buildings must be in harmony with the exact locality where they are to be placed. Plans for building in La Jolla are submitted to the La Jolla Planning Council before going to San Diego for final, legal approval; and never are approved in San Diego unless they carry the La Jolla stamp with the formal signature of Fred K. Schutte, Manager of the La Jolla Chamber of Commerce.

Although no factory chimneys belch soot within the confines of La Jolla (nor ever will), there is considerable business activity to serve the residents. At Morgan-Thornton, Tweeds and Weeds, and elsewhere may be found some of the loveliest fabrics produced in this country or overseas. At Cole's of La Jolla, Desmonds, and elsewhere may be found lovely imported chinaware and charming things for the home. Sessions furnishes gardens with completeness. Sandersons has late, high-

A life class at the Art Academy. *The popular and well-attended Art Center.* *Post office, yearly stamp sale $140,000.*









Gen. Holland Smith, Postmaster Rannells

ONE OF THE MOST BEAUTIFUL SEASIDE RESORTS ON THE WEST COAST, LA JOLLA IS ALSO AN IMPORTANT CULTURAL CENTER WITH ITS ENTHUSIASTIC SUPPORT OF THE ARTS . . . WITH ITS BELIEF THAT LIFE MEANS MORE THAN BEACHCOMBING

style fashions. Miss Whitsitt at the Green Dragon Colony has a famous hat shop which caters to patrons all over the United States. Dutch Smith, Olympic Diving Champion, runs La Jolla's only exclusive Men's Shop.

Part of La Jolla's sophisticated business activities are at The Green Dragon Colony. Some fifty years ago Miss Anna Held, (not she of the stage) built a small home on the bluffs north of the main part of La Jolla. She started with a hearth, and with her own hands gathered rocks for her fireplace.

In those days none of the houses in La Jolla were numbered, but were known by their picturesque names. Miss Held called her home The Green Dragon. Miss Held had traveled widely, and had many notable friends who eventually came visiting. To accommodate an ever growing "family," including Ellen Terry, Madame Helena Modjeska and her husband, Count Bozenta, Godowsky, Charles Wakefield Cadman, the Green Dragon grew by artistic and informal additions.

The Green Dragon Colony is now a tiny town within itself, the property in the hands of Jack Mosher, and is noted for an important restaurant—the Holiday House.

A stranger trotting about La Jolla would, without realizing it, rub elbows with many millionaire families and famous persons. La Jollans dress informally, quietly, and with the dignified conservatism of New England school teachers. Extremes, even in beach and play clothes, are not smiled upon in La Jolla. As for jewels, many La Jollans lock up their more important jewels and wear good imitations.

Fifty millionares call La Jolla "home," this according to a report not by the Chamber of Commerce, which might likely suppress the fact lest it attract some undesirables, but by a famous Wall Street investment house. Twelve La Jollans, including Sibley Sellew, who is in Who's Who in Commerce and Industry, are "Who's Whoers."

The navy is especially well represented by officers, both active and retired, with the army a close second. A glance through the La Jolla register discloses many famous names, among them; Rear Admiral Wm. Chambers, M.C. U.S.N. retired; Col. Wm. H. Mitchell; Rear Admiral B. C. Allen and Commander Allen, Jr.; General Holland M. Smith whose new book, "Coral and Brass," is disturbing the Navy no end; Rear Admiral retired Martin K. Metcalf who was in charge of all convoy of United States troops to Europe during World War II. Admiral Metcalf and General Smith are prominent La Jolla Kiwanians.

Represented, too, are influential families who gained their fortunes in Sears Roebuck, General Electric, the oil, cattle, automotive, and other big industries: Mr. and Mrs. John F. Considine; the Bradley Geists who are in the New York Blue Book; Hugh Bailie, President of United Press; the Ord Prestons, both senior and junior; Mrs. Sybil H. Darlington; Josephine G. Seaman, educator and ex-president of the Federation of Women's Clubs; Augustus Searle, the noted philanthropist; the Child family of Yellowstone Park fame; the Rollinses of Des Moines hosiery; Mr. and Mrs. Charles Boettingen, noted for their parties.

Mrs. I. M. Hopkins, in 1924 built and furnished the Casa de Mañana, and with absolutely no previous business experience ran the Casa for years in the informal, gracious manner of a big family mansion, famous throughout the world. Mrs. Hopkins has sold the Casa and is living "quietly" while carrying on the Chairmanship of the La Jolla group of the Womens' Auxiliary of the Los Angeles Philharmonic Association, membership on the Women's Committee of the Musical Arts Society, on the Board of The Art Center, former President of the La Jolla Conservation Society, former Women's Club President, and President of the Social Service League and ardently promoting its new plan for a grouping of resident homes for elderly people.

Civic concern has been a mark of La Jollans starting way back in the golden days when Miss Ellen Scripps shared her fortune with numerous civic projects. The beautiful Women's Club building is but one of the many monuments to the generosity of Miss Scripps. When she broke her hip in 1922, and was confined to the local sanitarium, she realized that La Jolla needed a suitable hospital. Two years later the Scripps Memorial Hospital in memory of Miss Annie Scripps, opened its doors. A year later came the Scripps Metabolic Clinic, followed by the Nurses Home.

The Samuel T. Gillespie Welfare Cottage, both day and resident, under the presidency of Mrs. Ira B. Riford, offers understanding shelter for twenty-two children that need this type of service. The War Memorial Building, which cost the United States Government $65,000 as a U.S.O., and was bought by La Jolla for $35,000, is a civic center where public classes are offered for adults and where teen age groups may gather and romp.

La Jollans support ten churches. The organ in the Christian Science Church was given by Augustus Searle. At the Episcopal Church, St. James by the Sea, is a magnificent organ played by the noted composer and writer, Charles Marsh. At Mary, Star of the Sea, Father Joseph V. Clarkin has built up within recent years a rectory and Stella Maris Academy, now crowded to capacity. Over the door of his Spanish type church is a beautifully painted "true fresco" by the Mexican painter, Alfredo Ramos Martinez.

An unusual country club type of residence is The Beach and Tennis Club, under the management of William Bond. Here are delightful though expensive resident apartments, and the advantages of a big, turquoise, glass-enclosed, gas-heated pool, as well as open ocean swimming.

Years ago, in the Beach Club locality, "Long Beach," which is in the depression between Alligator Head and the Scripps Institute of Oceanography, the tribe of La Jolla Indians would come each year to camp and fish. Some say La Jolla gained its name from the Indians whose word for hole (the Caves) sounded close to Jolla. Indian heads and bits of Indian pottery may still be found. Smugglers also once used this beach, often in broad daylight. Today William S. Kellogg owns much of this land and is promoting a Beach Club real estate project.

Many interesting folks go to make up La Jolla. There is wealthy John Zenos for one. Every month, regularly, a local jeweler chugs up to Muirlands Drive, enters the always unlocked door of John Zenos's big home, and winds and services the many clocks which are one of his hobbies. John Zenos made a fortune buying El Centro Valley land, some of it as low as one dollar an acre. Many prominent writers, too, have chosen this locale. Representative are Howard S. Randolph, historian; Martha Munk, novelist; and Alfred Hottes, former garden editor.



A La Jolla cultural center, School of Arts and Crafts.



La Jolla bank, landscaped with palm trees.



Majestic Catholic Church



One of the many captivating and unforgettable La Jolla coves.



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Ride the waves!

Yes, many movie people come. Joan Blondell had a cottage for years, and yearly Bing Crosby has come to the Casa around racing season. There is one movie person to whom all La Jolla homes are open—Gregory Peck. But then Gregory is a La Jollan. His father organized the first La Jolla basketball team, and Gregory grew up in town. Each year he comes "back home" to take part in and direct the summer theatricals, award cups to winners of the rough water swim, and perform other civic duties.

The fine arts are very important to La Jollans, and accordingly are lavishly supported. The Art Center in La Jolla, with Freda Leslie Klapp as curator, regularly holds scheduled art exhibits that represent the best in American art. Saturdays an unusual project under Pauline DeVol Rae develops art appreciation and talent in children from eight years and up. Soon a small recently aquired house adjacent to the Art Center Building, will be devoted exclusively to the Children's Art Center.

Musically La Jolla is fast outgrowing its auditorium facilities, and progressive La Jollans are giving thought to a really fine auditorium. February of this year, at the High School Auditorium marked the start of the La Jolla Community Concert Association's Columbia Concert Series. Paul D. Spillane, president, was for many years manager of the Boston Symphony.

Theatricals are well supported in La Jolla. The La Jolla Players, Inc. attract the envy of professional producers. The directors, Albert and Bertha Johnson, are noted for their voice training.

In summer The Actors Company takes over the High School Auditorium, which is then called the Playhouse. This company consists of Gregory Peck, Dorothy McGuire, Mel Ferrer, Joseph Cotton, and Jennifer Jones who put on new plays or successful Broadway hits. Other organizations and individuals within the La Jolla group are noted for their theatrical contributions, notably Dorothy Haven, a La Jolla Player member, in charge of the Junior Players, and also much in demand for her own, one-woman shows.

Every town has a personality all its own, and La Jolla's is distinctly feminine. Some of the top business and professional activities are in the hands of women. Frances S. Cummings is head mistress of the famous Bishop's School which educates young girls from leading families all over the world.

Mrs. J. P. Balmer has organized and developed the quite sizeable and well equipped Balmer School for Little Children. Hilda C. Barrington, head of her large Realtor organization, has ably promoted some of the big real estate transactions in the locality. Dr. Elizabeth A. Pelsma, osteopath, holds important offices in Soroptimist, the Business and Professional Women, V.F.W. Auxiliary, Eastern Star, Hillside Hospital. Dr. Lillian Noble was one of the first women doctors in the San Diego region. Mrs. Brodie Jones was organizer and first president of Optimisses.

Yes, La Jolla is growing, in spite of time and change, it still remains LA JOLLA.

Photographs released through the courtesy of the Union Title Insurance and Trust Company Historical Association, the La Jolla Light, Handley Photo by Schneider, Edward Sievers. Pacific Camera Stores.

FOLIAGE, COOL AND REFRESHING FOR FALL



BY LAURA E. McVAY

While the warm days are still with us, an all foliage arrangement is cool and refreshing. Between seasons when the flowers are scarce, if we will become aware of overlooked shrubs and vines in our gardens, a whole new field of arrangement material will open up.

When bright and conspicuous flowers grace the living room, foliage takes second place and often is used just to fill in. But when flowers are omitted, foliage takes on a new meaning. Various colors of green, decorative leaf patterns, graceful veins and velvety textures all become the objects of interest. If you have never tried using just foliage you have a pleasant experience ahead of you.

In combining green material, select different shades of green and contrasting sizes and shapes. If you will take time to slightly oil the leaves, lights and shadows will be accentuated and the arrangement will become more gay and dramatic at night.

The phrase "studied carelessness" could be applied to a bouquet of foliage. So often lemon leaves bought from the florist are thrust into a tall vase without varying the length of the stems or giving any thought to the curving stems. The result is just a cluttered mass of leaves instead of a pattern of graceful stems, thoughtfully placed leaves.

There are two styles of foliage arrangements, one with emphasis on rhythm and line, and the other on balance and form. For both types a flat container and a large spike frog are most satisfactory. Pittosporum with its compact rosettes makes ideal material for a simple "line" arrangement. If you prefer a formal design for a modern home, select a large leaf for a background and place other leaf forms symmetrically on either side. Use this against a wall for it is difficult to make both sides attractive. (see illustration)

Test foliage overnight in water to be sure it will hold up, before making your arrangement. The following foliage will last a long while: pittosporum, clivia, aurelia, aspidistra, iris, saxifrage, watsonia, calla lily, and any type of grasses.

Go into your garden with an eye only for foliage and discover new beauty!

shopping roundup

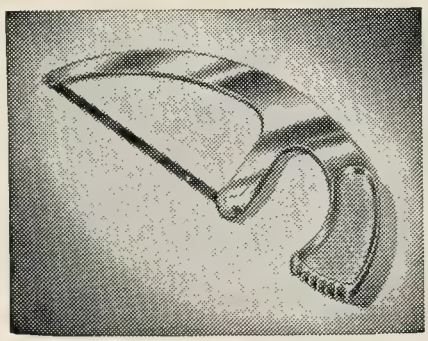
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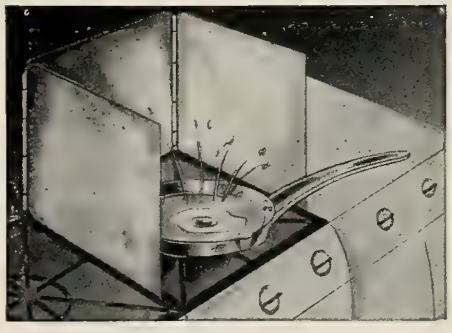
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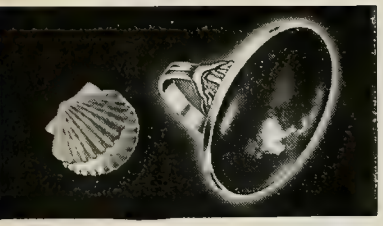
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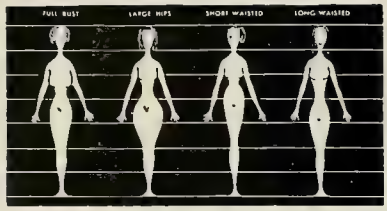


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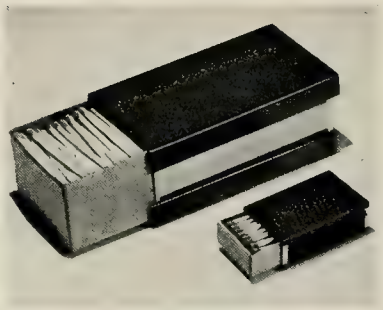
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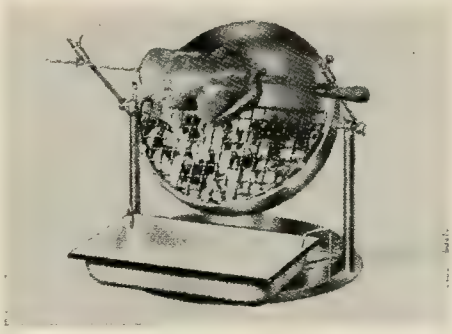
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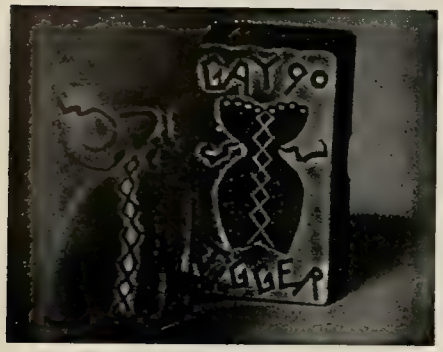
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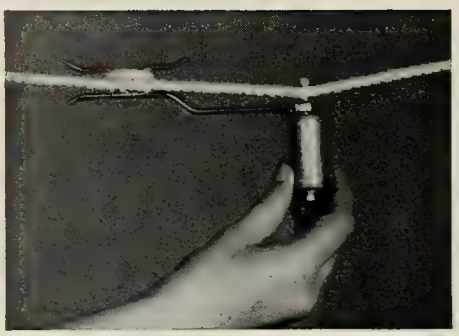
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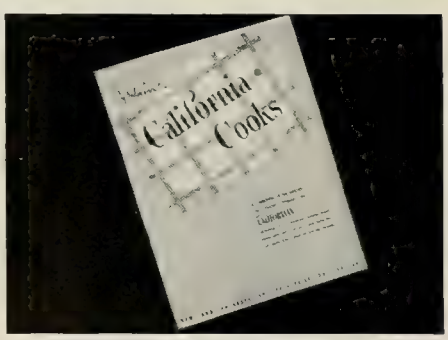
shopping roundup



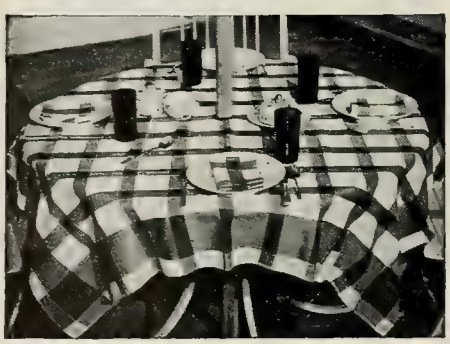
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CALIFORNIA COOKS . . . the second enlarged edition of our recipe book "California Cooks," by Helen Evans Brown, is available now. You and your friends will be delighted with the selections—over 100 delicious and easy recipes, from abalone to zucchini; from oriental to occidental; from wine to herbs to spices. And all planned with that special California-flair-for-flavor and originality. For goodness sakes, order yours now—and your friends, too. Just one dollar each, postpaid. Address California Cooks, c/o The Californian, 1020 S. Main, Los Angeles 15, Calif.



ROUND-THE-POLE . . . patio table cloth. A summery delight is this gay table cloth . . . just throw it 'round the pole and zip it up! Hand-printed in attractive basket weave of mercerized cotton, richly colored in red and white; blue and white; or green and white. It fits any garden table, round or square. Just $4.95 postpaid. Californians add 2½% sales tax, 3½% in Los Angeles. Matching ready-hemmed napkins, 18" wide, just 40c each. Send your orders to The Margorita Shop, 1018 South Main St., Los Angeles 15, Calif.



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Jane Taylor

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RLSON-HALL. *Left,* zip-up style
h little string belt. Collar and
fs are quilted. *Right,* wrap-
ound housecoat with two but-
closing. Circular skirt has
r and a half yard sweep.
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LAUNDRY TIPS HELP KEEP YOUR LINGERIE LOVELY



The correct care of foundation garments is as vitally important as the correct fit . . . and there is a good deal more to washing and ironing than meets the eye.

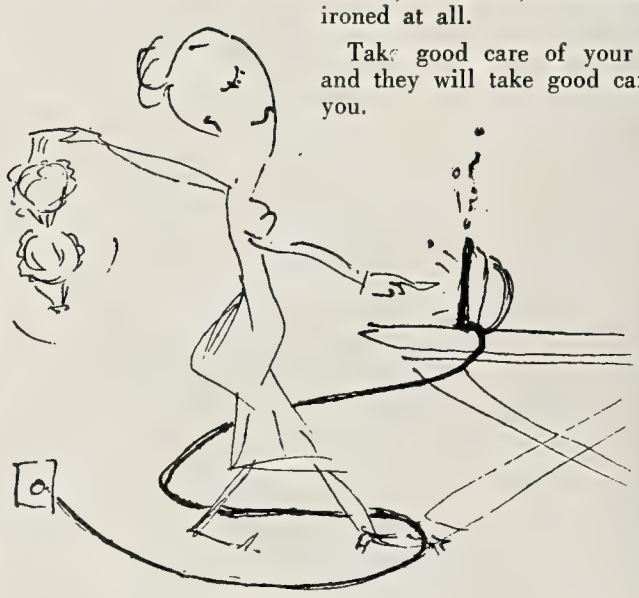
It is a common misconception that frequent washing shortens the life of a garment. When dirt becomes embedded in a fabric, it cuts into the threads and wears them away. And the perspiration and oils of the body soften elastic, stain and weaken the fabric in general. Frequent laundering, therefore, actually prolongs the life of the garment.

Before washing brassieres, resew loose straps and hooks and mend all rips and tears. If the water is hard, use a good softening agent, and be sure that all soap is thoroughly dissolved in lukewarm water. Don't soak the garments. Wash them quickly but thoroughly with a gentle squeezing motion. Rinse several times in cool, clear water. Never wring or twist. Hang the garments over a line, or shape them on a dry flat towel.

Correct methods of ironing, like proper washing techniques, preserve the life and attractive appearance of the fabric. A well-padded ironing board is important, since ironing on a thinly padded board flattens out the surface of the fabric and creates an ugly shine. "Iron shine" is also caused by using too hot an iron, ironing on the right side, and leaving soap in the fabric after washing (this can also create grease spots).

Before ironing a garment it is very important to know what the fabric is. Nylon, for instance, is non-inflammable but will melt in contact with an open flame or even extreme heat. Therefore it should be ironed while slightly damp with a very cool iron. Rayon fabrics should be pressed on the wrong side when almost dry. A moderately hot iron should be used, since too hot an iron will cause rayon to melt or burn to an ash. Pure silk and cotton, if dampened, may be ironed safely with a fairly hot iron, but too hot an iron will scorch the fabric. Lace or net always should be ironed while quite damp and carefully stretched back into shape. Elastic, of course, should not be ironed at all.

Take good care of your bras and they will take good care of you.



BOOK TREASURES CAN ENRICH YOUR WALLS

by kitte turmell

WHETHER they're best-beloved or seldom read, books can enrich the walls at your house. Particularly if you show their multiple-colored jackets to advantage in inbuilt cases designed to fit or improve the contours of whatever wall they ornament . . . and warm. It's the good-living touch which good reading, well arranged, imparts to any setting.

Dinky, and cumbersome, portable bookcases which were



Shelves around a big window give bedroom feeling of casual living

standard equipment in yesterday's homes are being supplanted with the inbuilt cases, "custom designed," to fit the architectural features of a new home. Or to give the new look of outstanding wall treatment to an old one. Book-wall designs as multiple and colorful as the latest best-seller jackets have been created for the California Way of Life. Today, book-browsing takes place in rooms far brighter than the dim, musty nooks once associated with libraries and nooks for home storage.

For example, there is the Los Angeles girl's bedroom which Decorator Lorenz A. Hansen converted into a combination sitting and sleeping room with studio furnishings which include comfortable lounge chairs and a love seat which opens into a bed. Book shelves were added, all around a tall wide window, to give the effect of a library wall. The love seat which centers the book-window wall is plaided in book-cover colors of leather-red, yellow and green. Primary colors are repeated in solid-color chairs, carpeting and in the bric-a-brac interspaced with books to relieve the monotony of line.



Inbuilt shelves provide display for art

Inbuilt book-shelves also provide display and storage space for art as well as literary treasures in the stately English living room at the home of J. Edward Eberle. In order to add interest to a large plain wall, broken by two small high "postage stamp-size windows," he added center paneling to display a handsome huge Chinese tapestry, and used book shelves, built around the two small windows, to flank each side of the center panel. As skillful window-and-wall treatment it is an idea adaptable to any home.

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DUE DEC 2 194

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Previews

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VOL. 8
No. 3

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OCTOBER
1949



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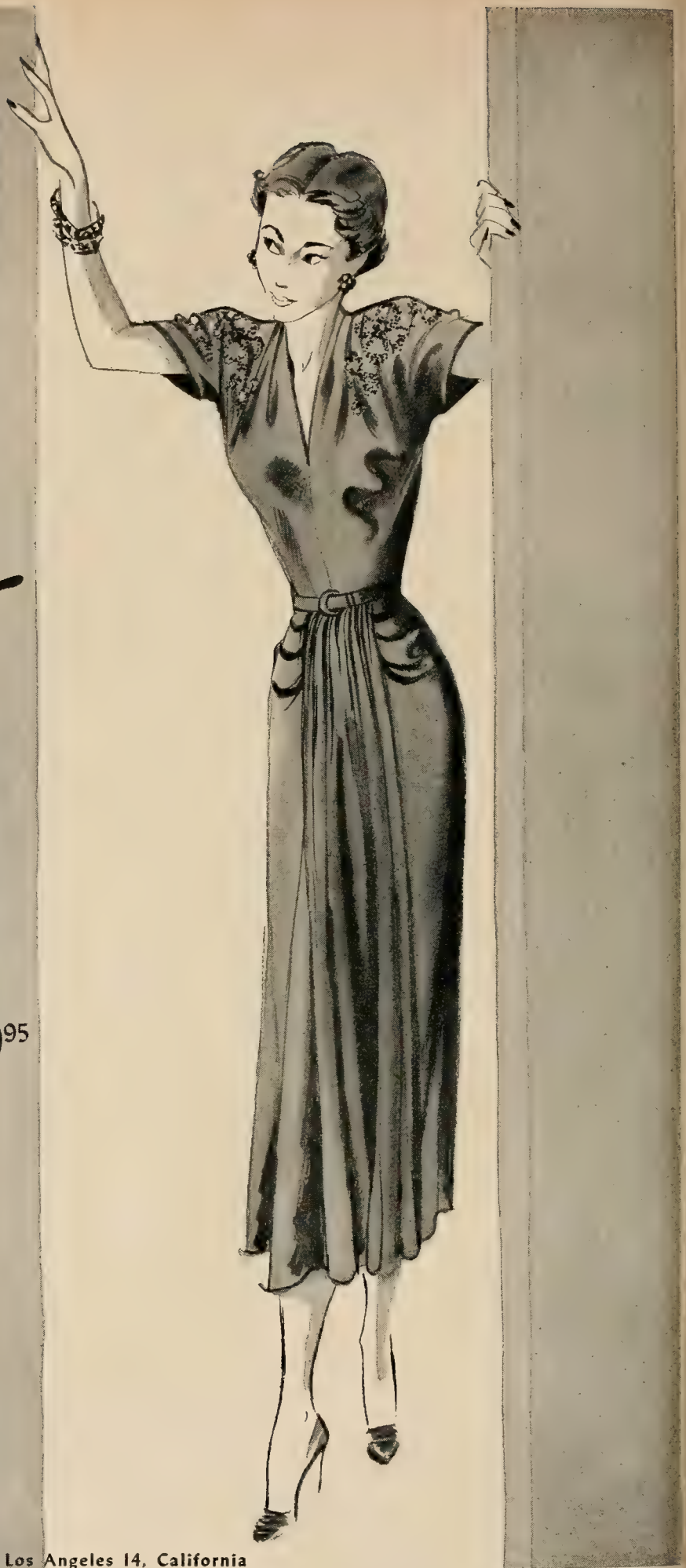
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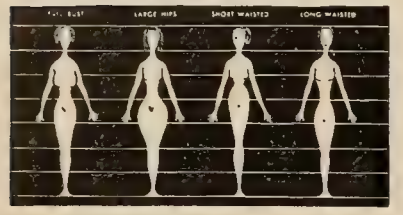
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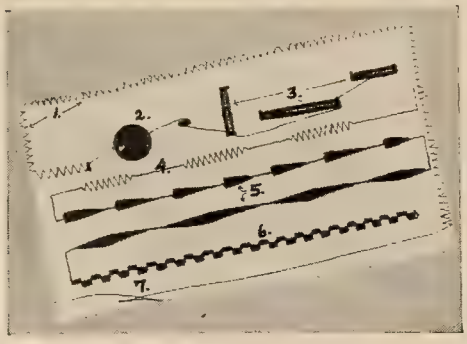
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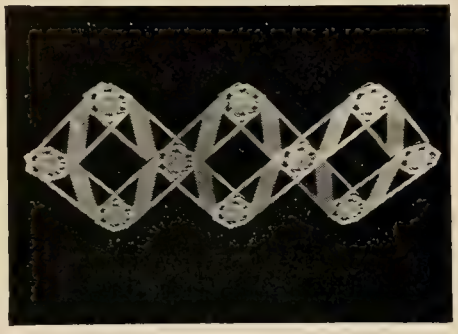
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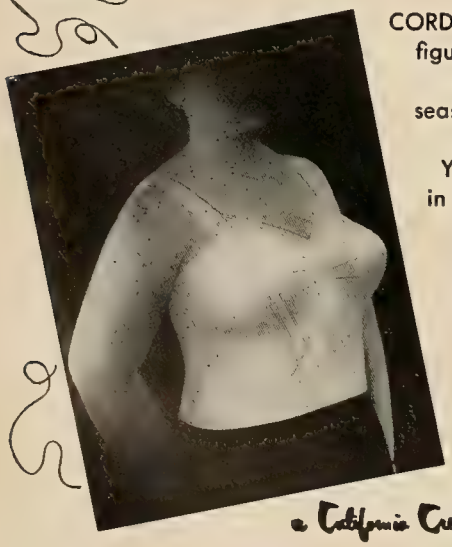
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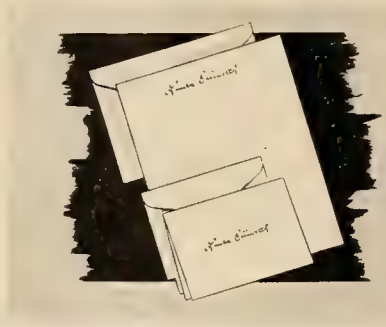
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shopping roundup

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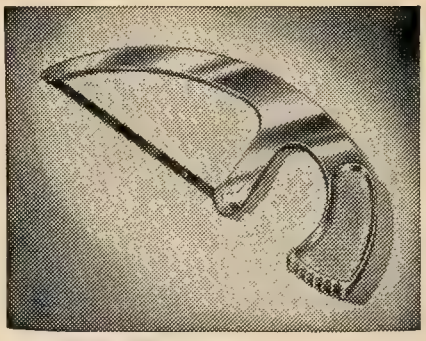
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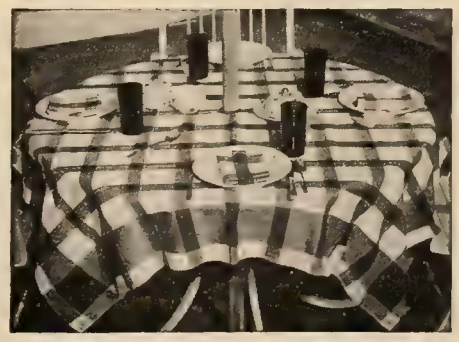
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VOL. VIII NO. 3 . . . OCT., 1949



ON THE COVER:
Holiday angel in Emma Domb's dreamy evening gown for the most festive occasion . . . Ann Miller, appearing soon in Metro-Goldwyn-Mayer's "On the Town." Black lace streamers sewn on billowing skirt of "Celebrity" satin; sizes 9-15 and 10-20, about $30 at Hale Bros., Market Street, San Francisco; Younker's, Des Moines; Halle Bros., Cleveland. "Red-Red" lipstick by Guitare, romantic fragrance of Atkinson's cologne. Photo by Frank Stiffler

The CALIFORNIAN

"FOR THE CALIFORNIA WAY OF LIFE"

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BEHIND THE SCENES

BY VIRGINIA SCALLON, FASHION EDITOR

Here we are in the bright summer sun, romantic evening clothes swaying (on their hangers) beneath a tall palm tree, editors and artists and models previewing new fall fashions while MGM star Ann Miller tries on a shimmering satin gown for her new role as our cover girl.

For this is the way a magazine is born, this is the planning board of our magazine conducting an informal conference at the home of Editor Joe Osherenko.

No long lingering looks at the bright blue skies, thinking enviable thoughts about sunclothes and play . . . thoughts which may be translated into our picture-book story of fashions. We are thinking beyond the summer, of clothes that will have appeal to women in the brilliant holiday season ahead . . . maybe even anticipating the gay cruise season that tops off the year.

For fashion is made up of *futures*. Editors and artists continually project their thoughts into tomorrow, analyzing trends and selecting fashions most-likely-to-succeed from the salons and even the drawing boards of famous California designers.

This day our thoughts are dreamy . . . confronted by the elegant fabrics and delicate drapings we have selected from artists like Irene, Adrian, Edna Vilm, Louella Bal-

Editor Joe Osherenko and planning board of magazine conduct informal editorial conference in gardens of his Beverly Hills home.

Joe Osherenko greets Alice Wallace, left, and Rosalee Calvert, fashion models who are called in for fittings.





By the pool, Alice wears lovely Athena taffeta gown while photographer Earl Scott and art director Anne Harris decide whether it should be photographed or sketched.

WITH OUR EDITORS

lerino, Marbert, Peggy Hunt, Gene Shelly and numerous others whose names are known all over the world.

Comments like these are warmed by the brilliant gold sun . . . "clothes have such a *dramatic* feeling this season . . . such elegance . . . enough to make any woman feel like an actress, a star."

Two of our favorite models, Rosalee Calvert and Alice Wallace, arrive in the midst of the hubbub and as they, too, try on clothes to decide who-will-wear-what-and-when . . . they strike dramatic poses that seem to "go with" the clothes.

Then as we watch Ann Miller trying on Emma Domb's icy blue satin ball gown, our thoughts begin to crystallize.

"LET'S CALL THIS A *GOOD THEATRE* ISSUE," comes the explosive thought voiced almost simultaneously by two or three headline hunters. "Because these clothes impart their own sense of drama . . . they're so exciting, so stimulating . . ."

So now we have it. The theme. This is the big thought our conference has been looking for, a colorful and exciting idea to express the mood of new fashion. From now on the conversation rises to a new crescendo, as the

(*Continued on the following pages*)













What goes on when editors get together: Ann Miller tries on Emma Domb gown while Osherenko and fashion director Sally Dickason approve; Morri Ovsey, art director, and fashion artist Jane Albrecht sketch Rosalie in still life. Osherenko casts critical eye on new fashion pictures, and Sally Dickason puts finishing touches to Alice's coiffure. Staff photographer Frank Stiffler shows Rosalie how he sets his camera; Osherenko stage-manages the show!









A MAGAZINE COMES TO LIFE AS EDITORS AND ARTISTS PLAN HOW TO PRESENT NEWEST CALIFORNIA FASHIONS IN THE MOST DRAMATIC WAY

Helen Evans Brown, our writing gourmet, stirs up a tasty dish.



Ann Miller is served by Osherenko as staff gathers for lunch; Ann and Rosalee forget calories, while editors worry about waistlines instead of headlines. Sally Dickason takes it easy after all's said and done.





Laura McVay, flower stylist, shows new arrangement to Virginia Scallon, Osherenko, executive secretary Lou Farnham.

planning board finds more ways such a theme can help them present a different fashion "feel" to the women of the world.

Editors flash out their notebooks, joyously come up with reports on clothes from this designer or that, clothes to fit into the theme song we're singing. Color? What color is winter? What is the feel of new fabric? Do we like the new winter taffetas that rustle with their own importance . . . the richly brocaded fabrics . . . the new versatility of tweed, of suede and knits?

While stylists confer and compare, artists make quick sketches to illustrate a point, or point up a story. They suggest whether a dress will show up better in photograph, or should be sketched to reveal pure line. They decide upon page layouts and the type of printing that will best "carry" the mood.

It seems to us a quite logical conclusion that many of our new glamour fashions should be photographed in their natural habitat, the theatre . . . and that real picture stars should model at least a few. You see, *Good Theatre* is a versatile theme.

In a trice we're on the phone, calling picture studios to arrange for "shootings." We've the promise that stars will cooperate, stars famous for their good taste in fashion as well as their talent. Joan Leslie, Lizabeth Scott, Ava Gardner, Jeanne Cagney, Cyd Charisse . . . and our own models Rosalee and Alice who have been Goldwyn Girls (and Rosalee is now working at MGM).

If you ever thought how a magazine came to be, you probably visualized some mastermind who thought in fashion-wise beauty, who created new trends out of pure air. Then this revealing story may be a shock to you. For obviously, the "mind" is really many minds, and the ideas are born of spirited debates and careful analysis of the fashion trends this collective individualist has assembled!

With important decisions out of the way, the conference begins to relax. Like a producing director, Joe Osherenko stage-manages the rest of the activity . . . cooking up a favorite barbecue sauce that even has our own writing gourmet, Helen Evans Brown, nodding approval.

Time out for a swim, then Laura E. McVay happens by to set up new flower arrangements for our staff photographer to picture for some future issue. Future, and fashion, and flowers . . . for you! For tomorrow!

[See subsequent pages to see how these ideas all worked out. The Editors.]



Looking not at all like editors but very much in the swim are, left to right, Virginia Scallon, fashion editor; Alice Carey, managing editor; Anne Harris, fashion art director; Jane Albrecht, fashion artist. Standing is Sally Dickason, fashion director; swimming is Helen Ignatius, feature editor. Jacquelin Lary, stylist, just swam out of range of the camera!





EARL SCOTT

Barbara Barondess MacLean's

favorite of the season, opposite,

is photographed at our conference.

Wool jersey, sunburst pleats and

small waist swathed in velvet.

This page, Ruth Rhodes'

dramatic casting of suede with knit . . .

newest co-stars of the winter season.

No wonder we were inspired to

think in theatrical terms!



Irene creates the perfect gown for opening nights, for the opera . . . and AVA GARDNER, *appearing in* MGM'S *"The Great Sinner" wears it with great distinction. Shimmering opalescent beading on briefest bolero, over daringly simple crepe gown that bares the shoulder.*



FRANK STIFFLER

Adrian's taper-slim gown with cascades of taffeta ruffles worn by LIZABETH SCOTT *soon to appear in Hal Wallis production, "Bitter Victory." The deceptively demure bodice of lace contrasts starkly with the sheathlike skirt. Diamond and pearl earrings, candelabra by Brock.*





Pat Premo's moire and velvet theatre dress, opposite . . . when it's curtain time for shows like "Finian's Rainbow," opened recently in Los Angeles, you'll find it's a star in it's own right!

Worn by MRS. DAVID NIVEN. *Hat by Rex.*

Photograph by Engstead.

Nathalie Nicoli makes a dramatic entrance . . . soft flattery of draped neckline, gracefully full skirt in Julius Werk's Tableau. Suzy Lee hat.

ROSALEE CALVERT, *above, will soon be seen in* MGM'S *"East Side West Side."*



Strapless gown by Edith Small in the creamy quality of Slipper satin. Winged bodice cuff, jutting folds to hint at a train. Sizes 10 to 18. About $55; Neiman Marcus, Dallas; Bonwit Teller, Philadelphia.

Moonlit Scenes

Your own sophisticated rhyme of late hours and lovely gowns . . .
Dorothy O'Hara interprets star-time in velvet, taffeta-lined flange.
Sizes 10 to 16, under $90.
At Bullock's Wilshire, Los Angeles; Mildred Moore's, Beverly Hills.

EARL SCOTT





ENCORE!

Cole of California gives you shadow shades of chiffon, billowing from a snug matletex waistline . . . demure puff sleeves, or off-shoulder for pure drama. About $40.



Helen of California dance frock of sleek Slipper satin, soft pleats beneath great pockets. About $40 at The Fair, Fort Worth; Spokane Dry Goods, Spokane.

Jourdelle of Hollywood gown for a siren: boned bodice, taffeta with woven velvet stripes. About $35 at May Company Oval Room, Los Angeles; Capwell's, Oakland. Below, Andree Gay's dual role costume of tissue faille . . . boned bodice, draped gown is basic; removable butterfly-bolero embroidered brightly. It's about $30.







Ken Sutherland doubles in velveteen, command performance of a swashbuckling suit, opposite page. About $75. The dress, with tiny collar, is more demure. About $50. Both in sizes 10 to 18 at Haggarty's, Los Angeles; Bullock's, Pasadena; and Neiman Marcus, Dallas.

Louella Ballerino . . . an overture to autumn in rich tones of velveteen, this page, accompanied by jewel-studded belt, boat-neck blouse not shown. Sizes 10 to 16, about $80 for all. At A. Harris, Dallas; May Co., Los Angeles; and Joske's, San Antonio.





Adele-California's sensation of the season, daring decolletage in a jewel-toned suit of Forstmann Marlaine. Bold interpretation of details, wide-winging lapels. Sizes 10 to 16, about $120. Bon Marche, Seattle; Dana, New York.

Max Kopp heralds the triumphant return of pleats to the fashion scene, this page. Swirling beauty of the butterfly skirt, plunging neckline, contour belt. In tissue faille. Sizes 10 to 20. About $30. At the May Co., Los Angeles.



CALIFORNIA COOKS



BY HELEN EVANS BROWN

One thing that China and Italy have in common, gastronomically, is that the Chinese invented "pastas," those flour pastes such as spaghetti and macaroni, that have become synonymous with Italian cuisine. Some say that Marco Polo brought the first macaroni from China on one of his famous journeys, but as the early Romans had a kind of spaghetti, the secret must have leaked out long before *that*. The fact remains that though the Chinese may have dreamed it up, the Italians knew a good thing when they found it. Another thing these two nations have in common is their great contribution to California cuisine. Of course, the Spaniards and the English, the French, the Mexicans, the Portuguese, and the Russians all had a cook's hand in this, too, but today, at least in California's restaurants, Chinese and Italian dishes are among the favorites. Here are a few of the best.

ITALIAN SUPPER

Crostini of Chicken Livers — Melon with Prosciutto
Provolone and Salami Sticks — Iced Raw Vegetables
Vitella Tonnata
La Sagna Piedmont — Green Bean Salad
Chianti — Italian Bread, Chive Butter
Stuffed Peaches and Pears or Fruits and Cheese
Coffee

The hors d'oeuvre, simple but delectable, may be prepared well in advance except for a final toasting of the one hot one:

CROSTINI OF CHICKEN LIVERS

Cut hard rolls in slices and toast on one side. On the other side spread the following mixture and, just before serving, slip under the broiler to heat and brown. Mince three shallots of green onions and brown them, along with six cleaned chicken livers, in three tablespoons of butter. When done, mash them well, add salt and fresh ground pepper and a pinch of basil, then moisten with a little sherry, marsala, or brandy. A tiny bit of lemon juice is added last, to point up the flavor.

The other appetizers are child's play. Prepare sticks of celery, carrots, finnochio (the Italian celery-like, anise-flavored vegetable), green and sweet red peppers, flowerets of cauliflower, and radishes. Add artichoke hearts and peeled cherry tomatoes, if you wish. Do all this in advance and keep in your vegetable crisper. Serve on a bed of crushed ice with

SALSA VERDE

Mix together one cup of mayonnaise, a quarter-cup of finely minced capers, a half-cup of finely minced parsley, three tablespoons of ditto onions, and two tablespoons of minced tarragon. Thin, but not too much, with some red wine vinegar.

The other two hors d'oeuvre are simple enough, too. For one, cut Provolone (Italian cheese) and salami in half-inch cubes, and string alternating on toothpicks. The other is made by wrapping cubes of ripe cantaloupe in thin slices of Prosciutto (Italian ham) or regular ham and pinning with a toothpick. These tidbits may both be stuck into an eggplant or cabbage for easy serving.

VITELLA TONNATA, or VEAL WITH TUNA SAUCCE

Here's a dish to surprise and enchant everyone. It is made several days before it is served, which adds to its enchantment. Select a four-pound shoulder of veal and have the bones removed. Lay it out flat, space six or eight filets of anchovies across it, then roll and tie. Put it in a deep pan, just large enough to hold it, add a sliced onion, a carrot, and an herb bouquet made with celery leaves, parsley, bay, and rosemary. Add stock enough to come to the top of the meat (make it with those bones you paid for), cover, and simmer slowly for an hour and a half or two hours, or until the meat is tender. Cool, cut in slices, and arrange in a symmetrical manner on a deep dish. (An oblong Pyrex baking dish is perfect.) Reduce the stock to one cup, cool, add a seven-ounce tin of grated tuna, six chopped anchovies, a very finely minced clove of garlic, a half-cup of olive oil, a half-cup of lemon juice, and a quarter-cup of chopped ripe olives. Pour this over the veal and let stand in the refrigerator for from two to five days. Before serving sprinkle with parsley. (Writing this recipe makes me realize that Californians have a real claim upon it: olives, olive oil, lemons, tuna fish, even garlic and parsley and veal!)

La Sagna is a favorite in California and is sauced in a variety of ways, just as spaghetti is. Actually it is a wide noodle, sometimes flat like a ribbon, sometimes with a wavy edge. Boil it as you would spaghetti, *alla dente* (that is so that you can feel it "under the teeth"—never mushy.) Here is enough sauce for a pound of the paste: cook a crushed clove of garlic, a minced onion and a small green pepper, chopped, in two tablespoons each of butter and olive oil. (If you think I'm being extravagant, you're right. Use your pet shortening, if you prefer, but don't expect it to be *quite* as good!) When the onions are wilted, add a quarter-pound of fresh mushrooms, sliced. Cook another two minutes and add a Number Two tin of tomato puree, salt, fresh ground pepper, and a goodly pinch of oregano. (A half-teaspoon or more, depending on how well you love it.) The surprise element in this dish is pine nuts. After the sauce has been simmering, ever so gently, for an hour, add a half-cup of pine nuts (pignolias). This sauce may be made two or three days ahead—indeed it tastes better that way, as the various flavors have time to become acquainted. Reheat it and serve with the freshly boiled la sagna, and pass grated cheese. If even the boiling of the paste is more than you want to do at the last minute, make a casserole ahead of time: a layer of la sagna, a layer of sauce, some thin slices of Mozzarella, and so on to the top. Just slip this into the oven before serving.

GREEN BEAN SALAD

For a combination vegetable salad I can't think of anything better than this. Select one and a half pounds of young and

tender, string them, but cook them whole and not too long. In the water in which they cook toss a clove of garlic for extra flavor. While still crisp and green, drain them and set to marinate in a sauce made with a half-cup of olive oil, three tablespoons of wine vinegar, salt and pepper to taste, and a bay leaf. Serve on crisp leaves of romaine.

Serve Italian bread, sliced but not buttered, and have at hand a roll of seasoned butter. Using a butter paddle and a board, roll a cube of sweet butter into a long roll, then roll *it* in minced chives. The guests will cut their own butter and allow its goodness to melt on the warm crunchy bread.

STUFFED PEARS OR PEACHES

Either of these fruits is delicious prepared this way—so good that it's hard to make a choice. So you might serve both and let your guests make the choice. Select ripe but firm peaches and/or pears. Remove the skins by blanching quickly in boiling water and easing them off. Cut neatly in halves, remove pit or core as the case may be, and fill the cavity with the following mixture: grind a half-pound of toasted almonds and mix with a cup of confectioner's sugar, a quarter-teaspoon of salt, a quarter-cup of softened butter, a half-cup of Marsala or Sherry, (or orange juice) one tablespoon of grated orange rind, and a half-cup of crushed macaroons or cake crumbs. After filling, put matching halves together and bake in a 350° oven for fifteen minutes, basting with the same wine you used in the filling. Serve warm or cold. If all this seems to require more energy than you want to expend, serve a simple basket of the wonderful ripe fruits that are now in season and some cheeses—say a Bel Paese, a Gorgonzola, and a Mozzarella. You'll need fruit knives with this, and if you don't have them you can make some charming ones by painting the handles of five-and-dime vegetable knives with a gay lacquer, or by winding their handles with raffia and brushing them with a clear plastic coating.

CHINESE SUPPER

Charcoal Broiled Spareribs
Beef Ginger Rice Shrimp Balls with Chinese Peas
Cold Cucumbers, Chinese Style
Ice Cream, Oriental
Chinese Almond Cakes

This meal, unlike the many-coursed Chinese banquet, is easy to prepare beforehand—or at least most of it. It is an informal one, planned to be eaten outdoors, near a charcoal grill.

CHARCOAL BROILED SPARERIBS

These are to be eaten as hors d'oeuvre, with fingers, so be sure to supply plenty of large paper napkins. Mix together a half-cup of soy sauce, three crushed cloves of garlic, a quarter-cup of orange marmalade, two tablespoons of cider vinegar, and a quarter-cup of stock. Marinate the spareribs (each rib cut apart but left full length) in this mixture for at least overnight, preferably for a couple of days, turning occasionally. Drain and broil over the charcoal, turning with tongs as they brown. This will take from forty-five minutes to an hour and a quarter, depending on the heat of the bed of coals. The guests will love them, so have plenty—besides, it's part of your meal.

BEEF GINGER RICE

This is delicious and unusual, though not so exotic that it won't appeal to everyone. It may be made the day before, then steamed hot the last hour before serving. Boil a pound of well-washed rice, and be sure it's dry and fluffy. If you are not sure of your skill as a rice cooker, use converted rice — nothing will phase it. If you can find fresh ginger for this, use it, but candied or preserved ginger may be used — simply rinse it in water to remove the outside sweetness. Cut the ginger into slivers, and I mean slivers — no bigger than the flat end of a toothpick and about an inch long. For a pound of rice use two tablespoons of slivers if fresh, three if preserved. Now cut cooked beef into long thin strips — these 2 x ¼ x ½ inches (approximately). You'll want two cups of this. Mince two bunches of green onions, including the tender green part. Measure out a half-cup, and put the rest aside for manana, or whatever tomorrow is in Chinese. Heat a quarter-cup of cooking oil, add the slivers of beef, the onion, and the ginger. Cook for two minutes, stirring constantly. Now add a tablespoon of soy sauce (or a teaspoon of salt and a half-teaspoon of monosodium glutamate), then the rice. Mix so that all the ingredients are well distributed through the dish. To reheat, put in a large, rather shallow bowl (a Chinese one if you have it!) and place on a rack in a large pan. Pour water in the pan, cover tightly, and steam until hot. Before serving sprinkle the top with the remainder of the onions and on top of that put, of all things, a soft-poached egg! Mix at the table, as you would a salad, and if you want to be dramatic about it, use chop sticks — it is just as easy as doing the job with the more conventional fork and spoon.

SHRIMP BALLS WITH CHINESE PEAS

Make these balls in advance. Grind together a pound of pork and a pound of raw shrimps, peeled and cleaned. Add eight minced water chestnuts (fresh or canned), a half-teaspoon of monosodium glutamate, an egg, a teaspoon of salt, and a tablespoon of cornstarch. Make into a long roll, an inch in diameter, and cut into inch lengths. (This makes it easy to have balls of uniform size.) Roll each piece into a ball, then roll in sesame seeds, and fry in shortening, turning so that they will be brown all over. Set aside and prepare a half-pound of Chinese peas by removing their tips and strings. Now cut four celery stalks (the outside ones do nicely) in *very* diagonal quarter-inch slices. This may all be done the day before. The day of the party heat two tablespoons of oil in a heavy saucepan, add the celery, and cook, stirring, for two minutes. Remove from the fire, add the peas (*don't* cook them!). Stir again and set aside. Now make a sauce with two cups of rich, well seasoned chicken stock, and two tablespoons of corn starch dissolved in two tablespoons of cold water. Cook until clear. (If you prefer a sweet and sour sauce, make it with one and a quarter cups of pineapple juice, a third-cup of vinegar, a quarter-cup of sugar, a quarter-teaspoon of salt, and two tablespoons of corn starch dissolved in a quarter-cup of water. In this case also add thin slices of pineapple, cut in wedges.) Keep either sauce hot in a double boiler, covered. When serving time comes, pop in the meat balls, and when they are hot add the vegetables. Leave over the fire just long enough for the peas to heat — don't let them lose their crispness or their bright green color. This shouldn't take more than a minute in the hot sauce. Serve this with the rice and with the nearest thing the Chinese have to a salad:

COLD CUCUMBERS, CHINESE STYLE

Slice unpeeled cucumbers fairly thin, and marinate in a mixture of equal parts of soy sauce, vinegar, and vegetable oil. *(Never* olive oil, preferable sesame oil.)

Chinese almond cakes are strangely like Scotch shortbread, though fond as I am of Chinese food, I think the Scottish version is the best. This is because the Chinese use oil, or lard, instead of butter, and seem to have a taste for sweets that are unsalted. And so, with apologies to no one, I give my version of

CHINESE ALMOND CAKES

Using your hands, work together two cups of flour, a half-pound of butter, a quarter-teaspoon of salt, a half-teaspoon of almond extract, and a half-cup of powdered sugar. Now roll in balls, using the same technique suggested for the meat balls, and arrange the balls well apart on a cookie sheet. Put a half a blanched almond on each roll and, using the bottom of an ordinary water tumbler, press each cake flat. This makes them a nice uniform shape and also makes the almond stay put. Bake at 350° until just *barely* colored.

The ice cream is Occidental as is rum, but the kumquats give it an Oriental air. If you are a purist, serve the preserved kumquats alone, but I think you'll like them sliced very thin and ladled over the vanilla ice cream, along with some of the syrup and a blessing of rum. That does it.

For your copy of CALIFORNIA COOKS, send $1.00 to The CALIFORNIAN, 1020 S. Main St., Los Angeles 15, California



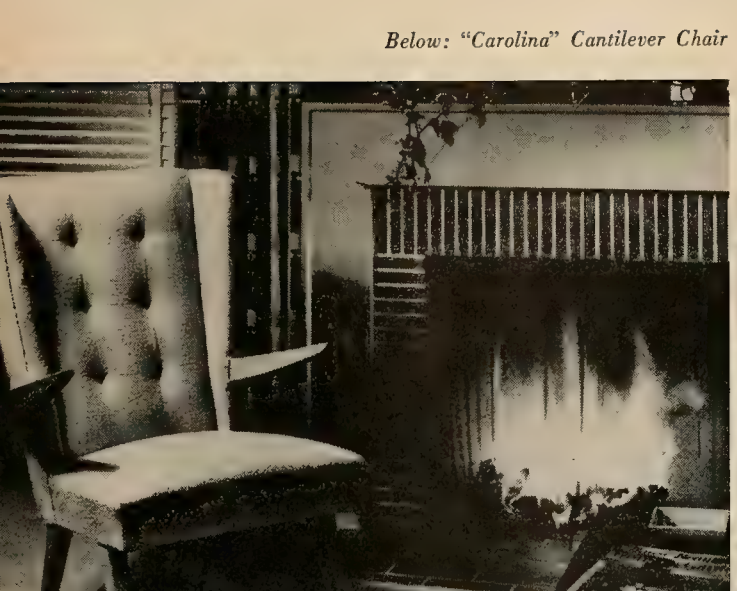
s you like it" . . . you can live "the California way" wherever you are, for the carefree colorful mode of life identified with California implies not only the clothes you wear but a joyous new informality in the very furnishing of your home . . . to set a new tempo to your days. Not since Puritan days has there been any new development in American furniture, and then the adventurous pioneers were satisfied with stern and stark lines that had neither charm nor comfort.

It took Californians to bring you a completely new era in home furniture . . . born of a leisured way of living comfortably, graciously. Sherman/Bertram of California highlight this new feeling for furniture which they describe as "neither light nor heavy, large enough for comfort and to be pleasing to the eye."

Chairs and sofas created by these young-thinking designers are made to be sat into, not on. Every piece is engineered so that the body has proper organic support for complete relaxation; the angle of the seat, its height from the floor, the pitch of the back, all have been scientifically tested for physical comfort. What's more, even chairs are made large enough so that a person can move around while seated.

More obvious in the Sherman/Bertram line, however, is the dramatic perfection of every detail . . . luxurious fabrics in typical California colors for the perfect "staging" of care-

Below: "Carolina" Cantilever Chair





Right: "Georgia" for deep comfort

free living in your home! There's pure design and simplicity far removed from the cumbersome "moderne" of a decade ago; there's originality and functional rightness designed for contemporary living.

Newest Sherman/Bertram development is the Television Ottoman, revolutionary piece (or pieces) designed for the current age of home television parties. Here is a basic circular ottoman of generous size and great comfort; underneath are nested four little "ottoboys" which may be pulled out in a jiffy to seat four more people.

This is a wonderful example of functional design for the T-V Ottoman may be used for cocktail table, to seat one or two people . . . or expanded to accommodate extra "sitters." Despite its size, the piece is easy to move into the center of the room, the little concealed seats are light and portable.

The Constellation sofa is one of the most popular pieces by Sherman/Bertram, its massive nine-and-a-half foot size conducive to real comfort, its lines and luxurious fabric scaled and proportioned for beauty. Pictured above is the Carolina chair with cantilever arms of unbelievable strength despite their slim loveliness; and the Georgia chair, typical of California. The Host chair initialed on this page will give a decorator flair to your dining room. It's a pull-up chair of varied uses.

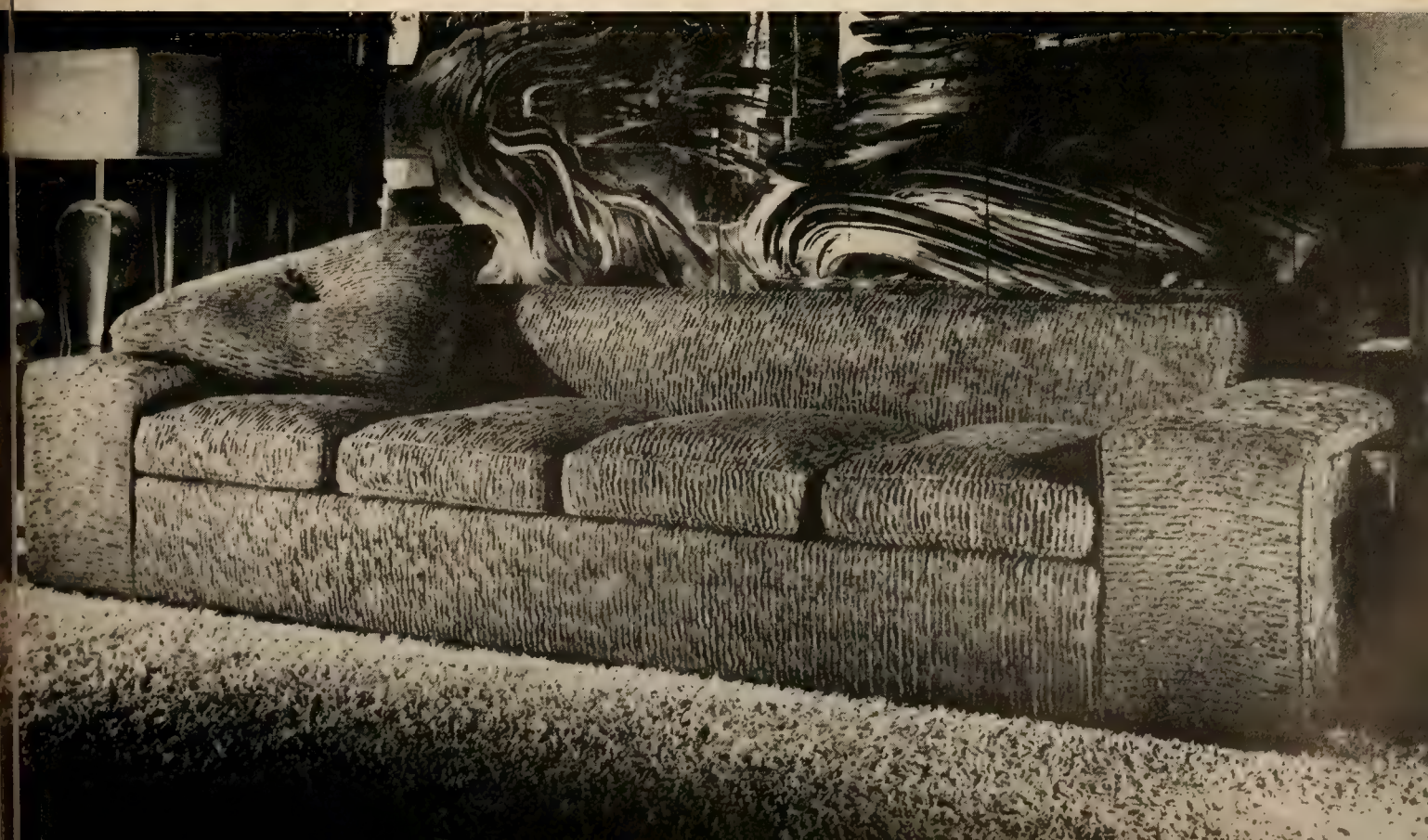
Yes, this is California living . . . and it's yours, wherever you live.



Boon to a host who likes to entertain graciously, Sherman/Bertram Television Ottoman with concealed "ottoboys" for expandable seating capacity.

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The young woman who plays the hostess at home thinks only in terms of perfection . . . and taffeta whispers it's so. Above left, a pert apron tops this confection by Lanz of California, velvet-edge neckline. Sizes 9 to 17, about $25 at all Lanz stores in California. Right, the contrast of window plaid and plain bodice, portrait neckline. By Carl Anne, Jr. in sizes 9 to 17, under $18. Black only.

← *Choose something sweet . . . and perfect for dinner at home. Ethel Joseph combines a lovely Crompton twill back velveteen skirt with the important jersey blouse, smocking at shoulder. Sizes 32 to 38. About $24 for both at Lucy's, Hollywood. Our model hostesses were invited to visit Helms Bakeries for party tips.*



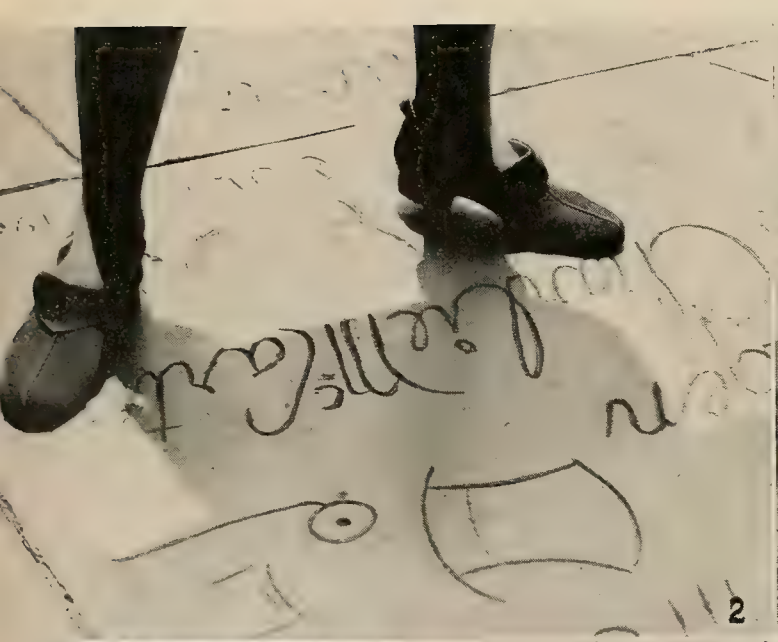
Ideal for the bridge game or tea party . . . left, Dale Hunter combines stripes and plain in a two-piece dress, rayon gabardine by California Fabric Co. In sizes 10 to 20, it's under $20. At Stephen's, Riverside; Emporium, San Francisco; the Princess Shop, Daytona Beach. Right, Caltex uses Egyptian cotton suede cloth for dress suit, slim skirt, stole. About $35. Toast, green, sapphire, gold.



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Star Your Accessories


1


2


3

4

5









Though cast in minor roles, accessories have been known to steal the show. Take, for example, the hats, bags, gloves, and shoes presented on these pages . . . destined, quite obviously, to have a timeless appeal. We have photographed them in the most appropriate setting hereabouts . . . Grauman's Chinese Theatre in Hollywood, where the stars leave their foot and handprints in the blocks of cement in the patio (rather than in the shifting sands of time.) 1. Velvet, that most luxurious of fabrics is now used by Ted Saval in an ankle-strap low-heeled party shoe. 2. Sbicca of California's "Pixie" shoe, in suede and other leathers, and in almost every color imaginable. 3. "Informal Fashions" pump-tab shoes by Wolock, Ltd., enlivened by a single shining button. 4. Ted Saval's ankle-strap shoe with a curved, slender wedge. The highlights, glowing gunmetal kid. 5. Ankle-strap sandal in all leathers, with sparkling laminated beadwork. By Wolock, Ltd. 6. Six hands, beautifully gloved by Ailuj. 7. Corde handbag, notable for classic simplicity of line. By Century Handbag Co. 8. The "Commuter" bag in cowhide with a calf finish. By Emmet of California. 9. A unique bag with a practical diagonal opening by Sydney of California. In calfskin, suede, lizard, alligator, and even cobra, it's accessory news.

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This year, designers have made good use of the scissor.
There is more fabric on the cutting room floor than
on the bra. Underthings are definitely brief.
And very definitely pretty. Fabrics are lighter, finer. Nylon,
the star of the season, plays a magical number of roles:
marquisette, net, lace, satin, taffeta. The color range
extends far beyond the boundaries of traditional white and pink . . .
subtle pale pastels, blue, yellow, mauve; gay red and white or blue and white
check; tiny prints, a scattering of rosebuds or forget-
me-nots. Complete femininity is the rule with the return
of laces, ribbons, bows, faggotting, rosettes.
This year, women can discover again the pleasure
of wearing bras which not only create a lovely bustline but
satisfy the totally feminine urge for real beauty of design.



MAM'ZELLE

ILSE DEXTER

CALIFORNIA IN BOOKS

Fabulous Boulevard, by Ralph Hancock, Funk & Wagnalls, $3.50, 311 p.

As fantastic as any fable, this story of a Los Angeles thoroughfare is, in reality, a sprightly history of the city itself. Hancock, who describes himself as a "native Californian" from the middlewest, writes of the growth of the sprawling metropolis sometimes with awe, always with tongue-in-cheek.

The longest and widest boulevard in the world, Wilshire, is his device for interpreting the phenomenon that is Los Angeles and, while highly informative, it is a gay recital about sleek-fronted exclusive shops, flamboyant hamburger stands, the finest hotels, parking lots, business districts with world headquarters of huge firms, vacant lots, world-famous night clubs, drive-ins, the unbelievable Miracle Mile.

Hancock reviews the history that belongs to the boulevard . . . Wilshire quaked beneath prehistoric monsters who were trapped in the tar pits of La Brea, it was an Indian trail, path of explorers, El Camino Real of the padres, and eventually, a horse-and-buggy picnic route to the beach. The boulevard's architecture reflects the stream of humanity that has poured into the city, and throughout is the touch of the movie-lot and the romantic remnants of the Spanish occupation in gleaming white walls and an occasional pastel sidewalk.

Delightful reading and of particular interest to the transplanted "natives" who have made Los Angeles their home.

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MUSIC NOTES: LILLIAN STEUB

Lillian Steuber, the distinguished California pianist, will appear in recital at the Wilshire Ebell Theatre in Los Angeles on Sunday, October 9th. Her program is a well-balanced one, including selections from the works of Mozart, Brahms, Schumann, Debussy, Chopin, and Harrison Kerr.

Miss Steuber's rare musical perception and brilliant technique have won for her the highest critical acclaim. When she played in Mexico City by invitation of the Department of Fine Arts, the reviewer of "El Nacional" wrote that "her performance was that of a great pianist in the most extensive meaning of the term." Her concerts in eastern cities have been equally well-received. The New York Times lauded her "singularly clear and spirited playing" and the Boston American praised her for catching "the essential spirit of the composer as few young artists do." Miss Steuber is as noted for her remarkably comprehensive repetoire as for her great skill as a performer. She has played as many as twenty recitals in various cities without the repetition of a single work.

After intensive training with Julian Pascal, Josef Lhévinne, Harold Bauer, and Egon Miss Steuber made her orch debut with the Los Angeles harmonic Orchestra under t rection of Rodzinski. She quently performed a Beet Cycle under Klemperer an tinued her orchestral appea with Barrere, Janssen, Lert milovich, Sokoloff, Usigli others.

In Southern California, s given numerous "first pe ances" of solo and chamber by many of the leading cont rary composers. Guest a ances with organizations su the London String Quartet a Weiss Woodwind Ensemb well as sonata and trio co with eminent instrumentalist established Miss Steuber's r tion as a topranking ens player.

Perhaps it should be briefly here that Lillian S seems to thrive on an ext crowded schedule of musi tivities. Besides her many c each season, she has an ex teaching program. And as ber of the Artist Faculty University of Southern Cali she is heard in frequent casts over the FM station

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Mr. Randall revealed hig in the history of this house, perfumers to kin queens by Royal Warrant. ably the oldest firm of its the world, it was founded by James Atkinson, who modestly with a single p His descendants and thei ciates built the business industry that attracted th tion of nineteenth centur and of royal families, wh enchanted by the scents.

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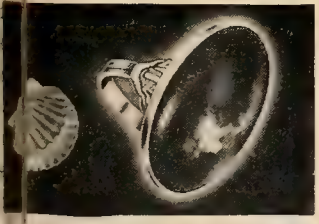
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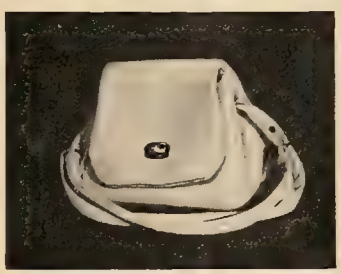
Edward A. Adams, head of The Art Center School in Los Angeles, has no patience with the idea that artists in the modern world must perforce starve, live in garrets, and develop an advanced state of bitterness because they find it impossible to earn a living with their art.

Mr. Adams recognizes the fact that today's art patrons are business and industry, and the 1,000 students at the Center are receiving fine technical training in Advertising Design, Industrial Design, Photography, Painting and Illustration. The school is run like a workshop with no clocks, grades, or diplomas. Fifty-eight outstanding professional designers, photographers, and artists comprise the teaching staff. After receiving expert instruction in the basic fundamentals of art, each student specializes in his chosen field. Adams refuses to waste time with students who regard art only as a pleasant way to spend their Sunday afternoons. The strictest professional standards are enforced and during the average year, 20% of the student body is "fired."

Adams expects his students to work and to work hard. "They may not love me," he states, "but I think they know I will fight for them." Adams works overtime placing students in top-ranking jobs and has gained a reputation for complete honesty and good judgment in his evaluation of a student's work. Many firms have hired young men and women simply on Adams' recommendation. Art Center alumni are doing outstanding work in every field demanding first-rate talent in the arts.

While carefully fostering artistic growth and maturity, Adams does not allow the personal, emotional side of the students' natures to wither and die. He gives them praise when they deserve it and advice when they need it. One of the school's policies, as a matter of fact, is to aid students in any sort of difficulty, and Adams will do anything to help them. He once paid for a set of false teeth so that one of his students could smile again.

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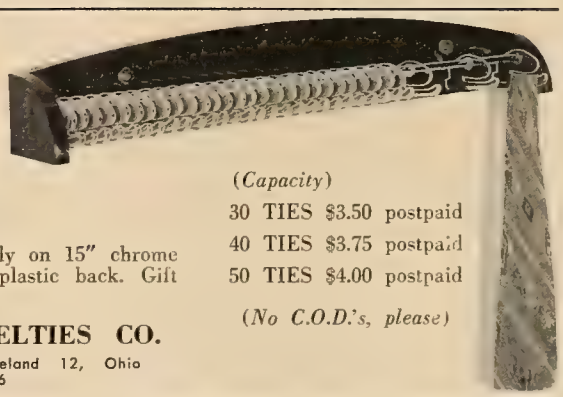
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Today, with the advent of Derma Culture, it is not rash to predict that there are bound to be a greater number of poems devoted to the charms of a greater number of complexions. For DermaCulture recognizes one of the basic urges of all womankind . . . as they say, "Every woman covets a complexion which can defy bright daylight without flinching." And what's more, they have developed a method of electro-chemical therapy aimed at creating a clean, glowing, youthful complexion for women of every age group.

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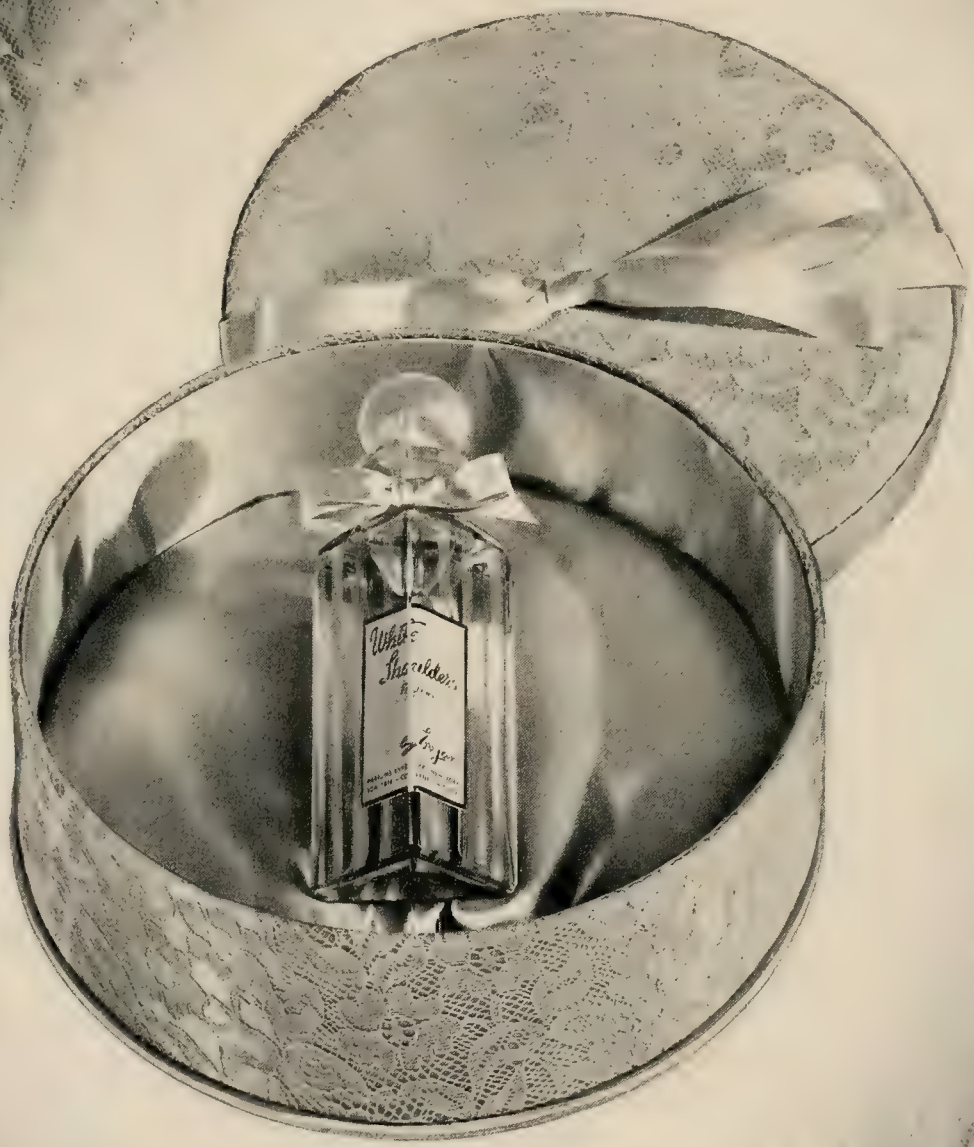
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No. 4

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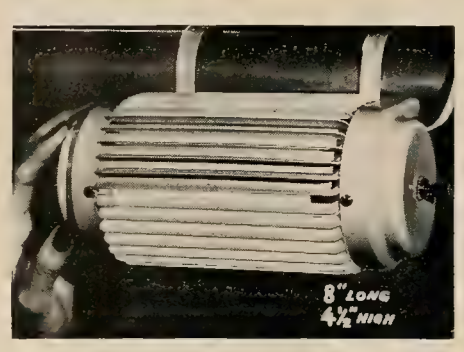


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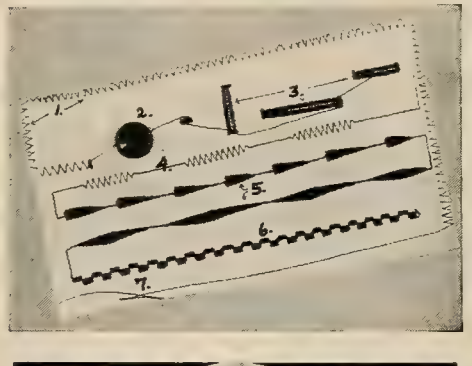
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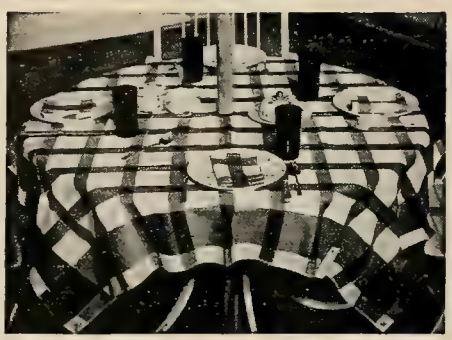
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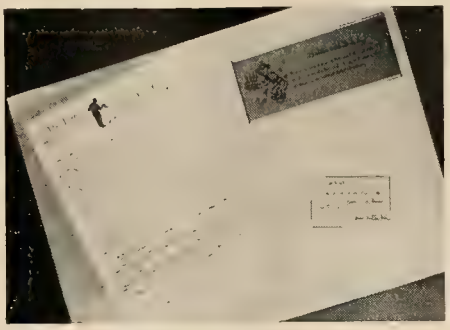
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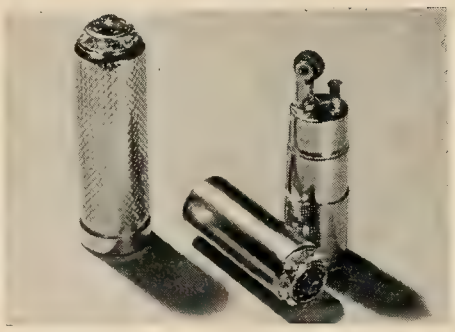
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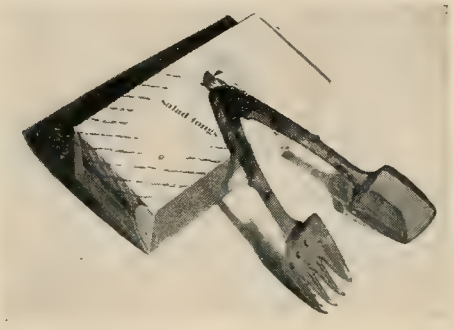
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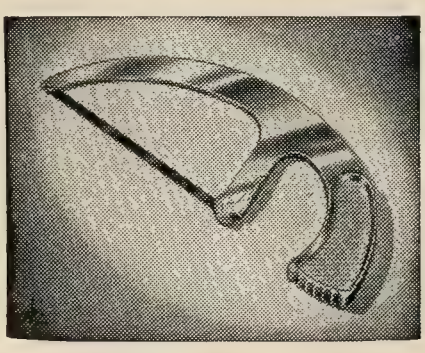
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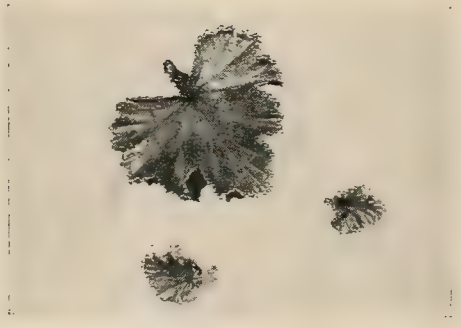
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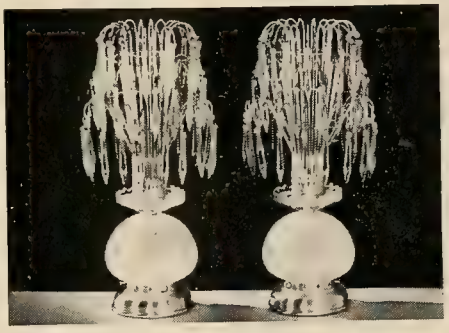
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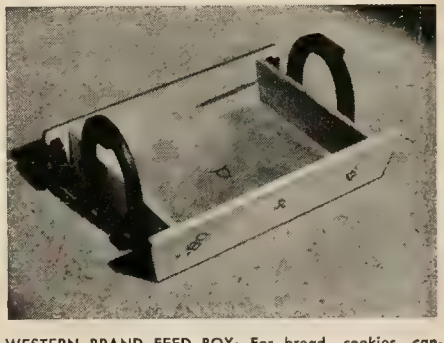
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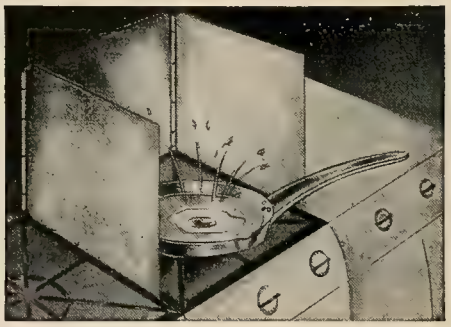
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VOL. VIII NO. 4 . . . NOV., 1949



ON THE COVER:
Casual Time of California gives you separates, inseparable part of your wardrobe for sun country resorts now, vacations later. Strapless bra and whirlaway skirt in jersey, as shown or in aqua, lilac and white, and red, white and blue. About $17. Little boy shorts and plunge-neck jacket in Crompton-Richmond velveteen, about $25. In sizes 10-16, at Desmond's, Los Angeles; The Fashion, Houston. "Red-Red" lipstick by Guitare, and Atkinson's refreshing cologne. Garden furniture (yacht cord on a steel frame), Van Keppel-Green. Frank Stiffler photo.

The CALIFORNIAN

"FOR THE CALIFORNIA WAY OF LIFE"

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COUNTRY CLUB HOTEL



Catalina's deep plunge! In nylon taffeta lastex with adjustable zipper-front for maximum sunshine. Sizes 32-38. About $18.

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Rose Marie Reid introduces the pocketed swim suit! News, too, in velvet striped taffeta and boned bodice which enhances its glamour. Sizes 10-20. About $25. J. W. Robinson Co., Los Angeles; Carson, Pirie Scott & Co., Chicago; Lord & Taylor, N. Y.

IN BRIEF, WE BELIEVE IN SHORTS





POOL SIDE . . . Terry coat on princess lines, to barely cover your shorts. "Showerobe" fashion, about $10. *Center,* the news of the season in colorful printed drapery fabric . . . a doublet to wear over swimsuit or shorts, by Hollywood Premiere. About $13. *Right,* Georgia Bullock's interpretation of pool dress with shorts and bra, batik print. About $30.



Velveteen! So brief, and notched, form-fitting shorts, handkerchief linen blouse. Extended tunnel collar. Joseph Zukin of California

Tidy tailored piqué shorts in navy, cracker crisp white shirt, red emblem. The wide belt is red. Matching navy shirt (not shown). M. R. Fleischman.



Shirred, short and stunning... linen texture with gay flowered crepe in sizes. Voluminous for exciting contrast Western fashions. Lace panties beneath piqué tennis dress; new molded neckline, little-girl sash. Louella Pagliarino.



Tabak of California gives you pique, for the crispy cotton look you love. Great surface interest in a fabric meant for fun; in white or pastels, it's about $20. **Miss Hollywood Jr.** suggests a soft touch . . . in tissue faille, whirling pinwheel design in softly draped dress with easy side draping. About $25. Basics for cruise now, for summer . . . far ahead!



Madalyn Miller introduces the cape-bolero, snugged at the waist and cleverly cut for shoulder fit . . . this time over a wide wale pique sun dress in delectable shades of yellow, turquoise or coral. The capelet is perfect little cover-up for all your bare cottons! About $20. From the same designer, dotted Swiss gingham casual with cotton lace. About $17.

ANK STIFFLER



Sunshine cottons, barely beautiful . . . F. B. Horgan's glazed chintz halter midriff with flower-pot pockets and jutting high collar for interest; *left.* About $13. Pat Premo uses crispy brush-printed Picolay for a sundress and jacket two-some, dress with new wider straps, bolero with largest sailor collar yet . . . ice cream shades, under $30. Meier & Frank, Portland.



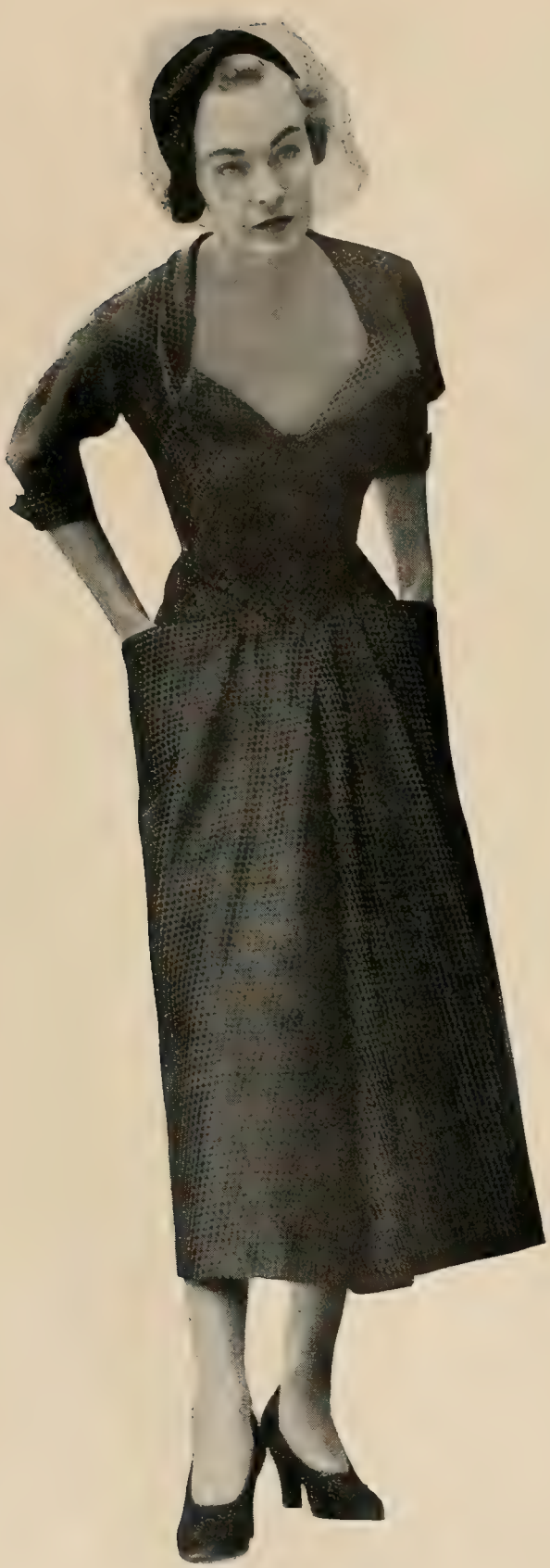
Shorter shorts, tailored or feminine.
Short one piece play-shorts.
Short part of a set . . . bra, blouse, skirt and jacket in playful mood.
Shorts in velveteen, linen, pique or a wide choice. We believe in these.

Below, Georgia Kay's one-piece play-short with laced bodice; skirt to match . . . in multi-color paintbox print on cotton.

Left, Ken Sutherland's super-dramatics in windowpaned linen . . . tiniest pants of the season, cuffed for emphasis. Part of a set that combines with dark linen.



BERYL AND RENE



AFTER FIVE,
AFTER DARK...
IT'S A SHORT STORY

With each new season, there comes fashion newness . . . something different, something exciting. While we never advocate change-for-the-sake-of change in basics . . . we do like the dramatic touch of, for instance, the shorter evening gown for now. After five o'clock is the time when women appreciate the provocative look of fashion at its most flirtatious. So here we give you Marbert's picture-pretty cocktail dress for day-after-dusk . . . wide sweep of the collar, crisp jutting pockets, on a satin dotted brocade taffeta that is just right for so many important occasions.

In iridescent shades of copper and black, royal and red; about $40.



FRANK STIFFLER

Peggy Hunt combines a disarmingly low-cut halter bodice, perfectly plain, with intricate ruffled . . . shorter . . . skirt, *above*. In rustling taffeta, about $55 at Bullock's, Pasadena; Joske's, San Antonio; Bonwit Teller, Philadelphia.

Robert Gould makes good use of the pleat in this very imaginative dress with new lampshade silhouette. At the cuffed neckline, a pleated ruffle; and underneath the full peplum, a slim underskirt, knife-narrow. In taffeta, it's about $25.



CALIFORNIA COOKS

CALIFORNIA OYSTERS: RECOMMENDED FOR YOUR SPECIAL HOLIDAY MENUS

By Helen Evans Brown

Californians have always loved their oysters—indeed they loved them so unwisely that they all but eliminated the tiny ones that are native to their shores. Now we have these miniatures — these "Olympias" or "Yaquinas" — sent down from Oregon and Washington, or we use the larger "Pacific" or "Willapoint" oysters that have been planted up and down the entire Pacific Coast as far south as Monterey. Today California oysters are a favorite food, when in season, and we use them for hors d'oeuvre, soups, main dishes, and even salads! With the holidays coming up, we'd be smart to keep this recipe in mind. It's perfect for that Thanksgiving bird.

Oyster Stuffing

Toast two large loaves of sliced bread and cut into tiny cubes. Cook a large minced onion in a half-pound of butter, then add a quart of oysters (Leave the small ones whole; the large ones should be cut in four or six pieces). Cook two minutes, then mix with the bread cubes. Season with salt, fresh ground pepper, and, if you wish an interesting touch, some tarragon. Diced celery may also be added, or chopped almonds. This recipe is sufficient for a twenty-pound turkey.

A true gourmet knows the oyster at its best—unadorned. Perhaps he uses a little lemon, some salt and fresh ground pepper, but more probably he enjoys "gulping him in his own juice." The famed Dr. Kitchener gives these directions: "The true lover of an oyster will have some regard for the feelings of his little favorite, and will never abandon it to the mercy of the bungling operator, but will open it himself, and contrive to detach the fish from the shell so dexterously that the oyster is hardly conscious he has been ejected from his lodging, till he feels the teeth of the piscivorous gourmand tickling him to death." The modern, and inevitable, oyster cracker was then unknown, and the oyster's partner, if indeed he had one, was brown bread. Try it—the dark moist kind—sliced thin as a knife blade and spread with sweet butter. Try crisp celery, too; its crunchiness is somehow just right with this succulent shellfish. And the accompanying beverage—a pale dry ale or beer is preferred by some, a Chablis or a Graves or a Rhine wine by others. The choice is yours.

If, however, you agree that brown bread is perfect with oysters, you'll like this sandwich, too.

Chicken and Oyster Sandwich

Poach a dozen small oysters in their own liquor until their edges scallop, then drain them and mince them fine. Now add a half-pound (one and a half cups, diced) of cold cooked chicken. Cut in rather small pieces and bind together with a quarter of a cup of softened butter, and season with salt and pepper to suit your palate. Butter a thin slice of dark brown bread, lay on a leaf of lettuce, spread with the filling and top with another slice of buttered bread. Even if you abhor picnics, these taste pretty wonderful when served al fresco, with cold beer and ham rolls but they are just as good in front of an open fire. The ham rolls are thin slices of Virginia ham, spread with a mixture of chopped sautéed mushrooms and sour cream, then rolled and fastened with a toothpick. Finish off with crisp red apples and an aged cheddar cheese. So you don't like picnics, even when they are at the ski lodge?

If you have an unlimited supply of oysters and butter at hand, as well as great patience, an open fire, and a consuming culinary curiosity, you might like to try Hannah Glasse's recipe for what might have been the forerunner of the scalloped oyster. This recipe come from "The Art of Cookery Made Plain and Easy: by a Lady" (1765), and it's the title that's particularly entrancing.

"To Roast a Pound of Butter"

"Lay it in salt and water two or three hours, then split it, and rub it all over with crumbs of bread, with a little grated nutmeg, lay it to the fire, and as it roasts, baste it with the yolks of two eggs, and then with the crumbs of bread all the time it is a-roasting; but have ready a pint of oysters stewed in their own liquor, and lay it on the dish under the butter; when the bread has soaked up all the butter, brown the outside, and lay it on your oysters. Your fire must be very slow."

Plainer and easier is this recipe; one that is sure to capture the male vote.

Carpet Bag Steak

Have tenderloin steaks cut two and a half inches thick—or two inches if you consider that ostentatious. With a sharp knife split the steak lengthwise, making a capacious pocket in the center of the steak. Now for each serving, cook four medium sized oysters in a teaspoonful of butter until they're just warmed through. Put the oysters in the "pocket" and sew up the opening. Brush well with melted butter and broil to the degree of rareness that is your choice. This is fare for hearty eaters so, unless your guests have Gargantuan appetites, serve little else—a salad, say, and a fresh fruit compote for dessert.

If you are a hostess with sufficient daring, you might try serving oysters to your guests of a Sunday morning. It wouldn't be a new idea, just one long forgotten. In 1803, Grimod de la Reyniere said, "Oysters are the usual opening to a Winter breakfast, indeed they are almost indispensable." Was it during prohibition that that delightful custom gave way to the Prairie Oyster? If serving raw oysters for breakfast is too startling an idea, why not have an oyster omelette for that Sunday brunch? Start your meal with great glasses of chilled orange juice, or with a champagne cocktail if it is to be a gala affair. Then that omelette: make your usual French type omelette, but before folding it add oysters that have been poached in heavy cream, and seasoned with salt and pepper. The poaching liquor that remains may be bound with an egg yolk and poured around the omelette. Surround the dish with curls of crisp bacon, grilled mushrooms, and broiled tomatoes. Serve popovers and wild strawberry preserves.

Here's another nice dish, and a very simple one:

Breakfast Oysters

Dry the required number of oysters (six to a serving should be right), then dip them in flour and sauté in butter until they are the color of amber. Serve them with parsley and lemon wedges. Easy as that!

Here's still another:

Panned Oysters

Chop three large shallots and cook them for three minutes in a quarter of a cup of butter. Add a dozen oysters and cook them ever so gently until their edges curl. Season them with salt and freshly ground pepper and serve them on toast. . . . Enough of breakfast dishes.

It would seem a pity to neglect recipes for oyster stew and oyster bisque: they are both popular at holiday time.

Oyster Stew

Heat a cup of rich milk and add eight oysters, a tablespoon of butter, a dash of salt, and a grinding of pepper. Allow the milk to just come to the boil, then serve with pilot biscuit. Don't overcook—it will toughen the oysters. This is one serving, and of course the richer the milk, the more caloric the stew. Let your vanity be your guide.

Oyster Bisque

Mince a small onion and put it in a double boiler with a small piece of whole mace and a quart of half-and-half. Add two tablespoons of butter and a dozen oysters and cook for twenty minutes. Strain, mashing the oysters through the sieve, then return to the double boiler and add another dozen oysters. Cook just until the edges begin to curl, then serve with hot Melba toast.

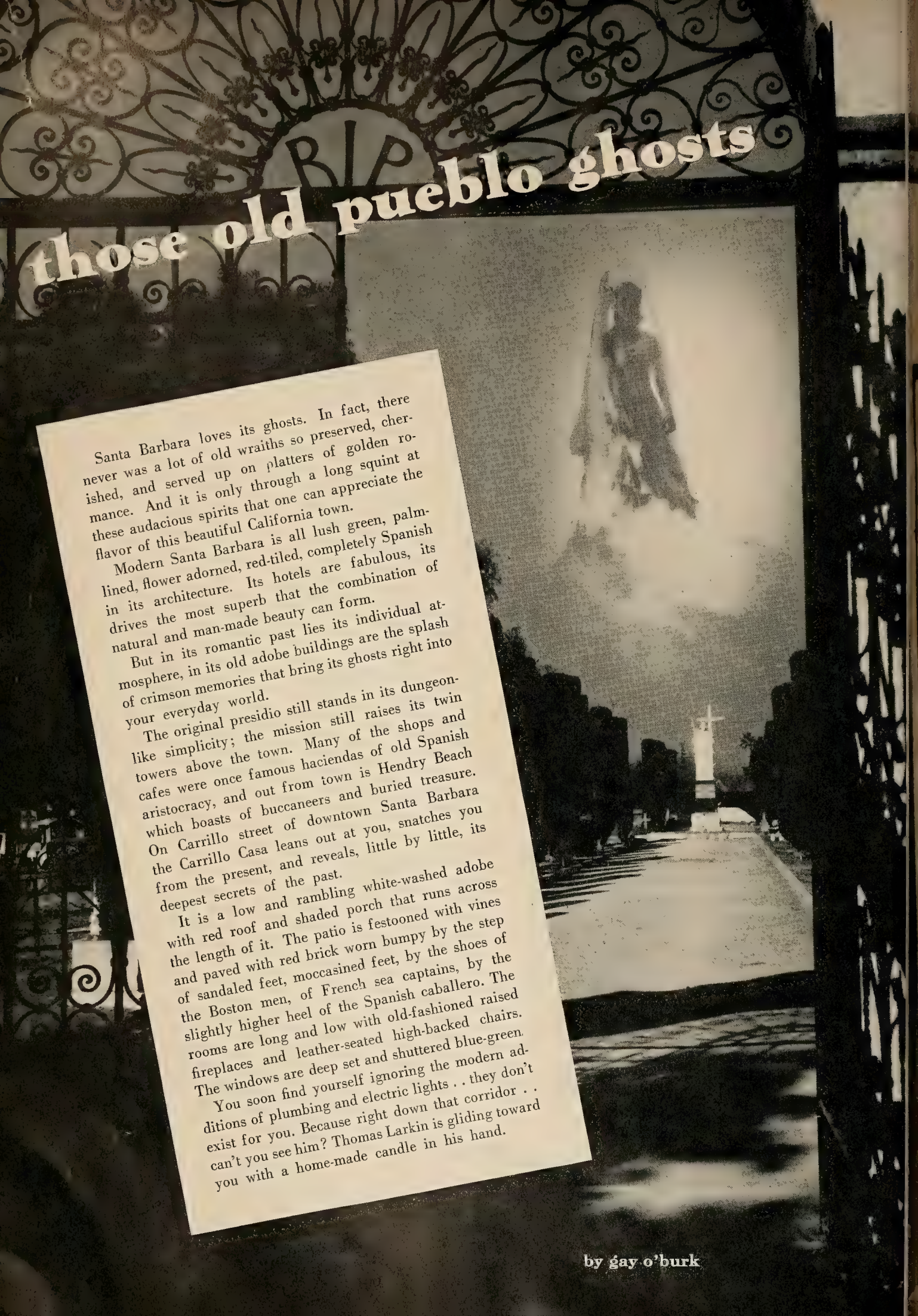
Oyster loaf is another dish worthy of mention, though there are various regional opinions as to the right way to prepare it. Start with a loaf of bread, a French loaf, says one, a baker's loaf, another, small rolls, says the individualist. But they all agree that the top must be removed, the crumbs scooped out, the insides laved with butter, and the whole returned to the oven to become a crisp and golden receptacle for oysters that have been crumbed and fried, or for oysters cooked in cream, or for oysters merely "panned" in butter. Even those who agree on the crumbing and frying process find further cause for variance. Some just serve the loaf as is, some add thick cream or the oyster liquid, or both, and return it to the oven for a further heating. In California we do it in all these ways.

Oysters en brochette are nice. String oysters and mushrooms alternately on skewers, dip them in melted butter, then broil and serve them. Even if you have a horror of oyster patties, you'll have to like oyster and mushroom pie. A rich cream sauce, made with the oyster liquor and heavy cream, oysters and mushrooms in equal proportions, and a top crust of your best pastry. There you have it. Feature this at a buffet supper by adding generous cubes of baked ham to the filling, and serve it with asparagus. Serve thin hot cornbread, too, and a galantine of chicken and a huge bowl of crisp undressed watercress. . . . And if you want dessert, have something fruity; apples, perhaps, poached in white wine, then masked in apricot preserves flavored with rum—all this topped with sour cream. You name it.

Sidney Smith, in his oft-quoted "Ode to Salad," claimed that " 'twould tempt a dying anchorite to eat." An unnamed writer of epitaphs holds still greater the power of the oyster. His hint to the angel Gabriel goes:

"Tom whom today no noise stirs,
Lies beneath these cloisters.
If at the last trump
He does not quickly jump,
Only cry 'Oysters'."

those old pueblo ghosts



Santa Barbara loves its ghosts. In fact, there never was a lot of old wraiths so preserved, cherished, and served up on platters of golden romance. And it is only through a long squint at these audacious spirits that one can appreciate the flavor of this beautiful California town.

Modern Santa Barbara is all lush green, palm-lined, flower adorned, red-tiled, completely Spanish in its architecture. Its hotels are fabulous, its drives the most superb that the combination of natural and man-made beauty can form.

But in its romantic past lies its individual atmosphere, in its old adobe buildings are the splash of crimson memories that bring its ghosts right into your everyday world.

The original presidio still stands in its dungeon-like simplicity; the mission still raises its twin towers above the town. Many of the shops and cafes were once famous haciendas of old Spanish aristocracy, and out from town is Hendry Beach which boasts of buccaneers and buried treasure. On Carrillo street of downtown Santa Barbara the Carrillo Casa leans out at you, snatches you from the present, and reveals, little by little, its deepest secrets of the past.

It is a low and rambling white-washed adobe with red roof and shaded porch that runs across the length of it. The patio is festooned with vines and paved with red brick worn bumpy by the step of sandaled feet, moccasined feet, by the shoes of the Boston men, of French sea captains, by the slightly higher heel of the Spanish caballero. The rooms are long and low with old-fashioned raised fireplaces and leather-seated high-backed chairs. The windows are deep set and shuttered blue-green.

You soon find yourself ignoring the modern additions of plumbing and electric lights . . they don't exist for you. Because right down that corridor . . can't you see him? Thomas Larkin is gliding toward you with a home-made candle in his hand.

by gay o'burk

He is a handsome man, of medium height, dark complexioned. His eyes are intensely expressive; his nose, being extra large, only serves to give the impression of great strength, while his mouth curves in a wide, slightly sensuous line. In this face you see all the determination and adventure and courage that made of Thomas Larkin a man of history.

Thomas Larkin was leading an ordinary life in New England when poor health and poorer fortune quite abruptly decided him to try the fair land of California; the sunny, abundant land about which he had heard so much from returning seamen. The boat he chose for the journey was sailing to the Sandwich Islands (Hawaii) before reaching California, and Thomas, being in no hurry and enjoying the sea air, liked the idea of the extra voyage.

The fact that he learned of a charming woman's decision to sail on the same boat might also have added to his sudden zest for travel.

He found later that the captivator was a Mrs. Rachel Hobson Holmes, who was on her way to the Sandwich Islands to join her sea captain husband. But this fact daunted him very little. They talked a great deal, leaning over the ship's rail, and laughed together and sat on deck in the sun.

When they reached the beautiful islands, Thomas missed her gay companionship, but he was on his way to conquer a new world and there was no place in his determined heart for tears.

He landed in Santa Barbara, a low squat town near the ocean, guarded by deep green mountains. Adobe ranchos lay in the fertile valley, and far up the path the Mission could be seen; toward the south stood the white-washed adobe presidio where soldiers lolled in the sun or raced in and out on sleek horses.

It was only a matter of days and Thomas convinced Captain Cooper that he was exactly the clerk the Captain needed to help out in the trading business. And it took only the length of time necessary to save $500 for Thomas to open a trading center of his own. He sold general merchandise, shoes, yardage, silks, ornaments, flour, sugar, kitchen supplies, chests, and various other supplies from the Boston ships. In return the Californians paid hides and tallow, the only commodities they had serving as money.

But that was only a beginning for adventurous Larkin. He built a double-geared flour mill, the first of its kind in California. He started the industry of shingle making, something entirely new for this land which had known only red tile. He introduced the use of lumber in building, replacing the usual adobe brick. He added building contracting to his various other enterprises and added a touch of New England in his new dwellings.

Later, he extended his trade to other California coastal towns, to the Sandwich Islands and Mexico, exporting flour and lumber, coal, otter and beaver skins, tallow and horses.

While all this empire building was in progress, Thomas Larkin was not neglecting his personal charms. In fact, there was never a time when Larkin didn't feel he was entitled to the combination of beauty, character and fortune in the girl he might marry. He had not forgotten Rachel Holmes entirely, for he spoke of her often to close friends, but she was believed lost to him.

So he attended fiestas, meriendas (picnics) and weddings, flirting here a little, considering there a little. He learned the language and traditions of old California, the Spanish dances and how to sit a horse like a Spanish caballero. He attended the great spring roundup when all the rancheros gathered to help each other brand their cattle . . and, incidentally, to attend the dark-eyed daughters of the rancheros.

It seemed the wealthier rancheros occupied him most. In a letter to his brother at this time, he says, "All love and no capital" would never do for him. "If I can make a fortune by marriage, I will do it, providing I can find on being acquainted with the lady any small love for her." And in addition he was convinced he and his chosen lady, whoever she may be, could be happy only if the lady would study his disposition and "adapt herself to it." There were a few more requirements . . just a few . . expanding the letter to a small volume.

But quite suddenly, Rachel Holmes of the shipboard acquaintance landed in California with the news that her husband had died of a fever, leaving her no alternative but to return to her people in New England. She stayed in the home of Captain Cooper while waiting for a ship, and it was only natural that Thomas Larkin and Rachel Holmes should renew their friendship.

Often they would ride together, California fashion, Rachel sitting sideways in the saddle before him. On one such occasion he led the horse to a wide stretch of beach just out from the town. He dismounted and held his hands up to catch her. They stood for a moment while Thomas drank in the loveliness of this slender, fair-haired, fine-featured woman. Then he took her hand and they walked silently.

"Here," he said at last, waving his arm to include the whole stretch of beach, "someplace along here pirates' treasures are buried."

"Pirates' treasures!" Rachel cried. "How exciting! Tell me of it."

Thomas laughed at her enthusiasm. "Notorious buccaneers used to stalk any ship (*Continued on page* 41)

ILLUSTRATIONS BY HALPER HOUSE



"Sometimes when the sun streams through the pepper trees you feel she is still there"

HOLIDAY MOTIFS FOR YOUR TABLE



BY LAURA E. McVAY

For several months we have talked about types of flower arrangements but for Thanksgiving let's throw the spotlight on fruit. It is almost traditional that a portion of the fall harvest, in the form of fruit, be displayed on our Thanksgiving tables. Perhaps the "horn of plenty" has been overdone but there are many other ways of making attractive fruit arrangements: Baskets, compotes, a hollowed-out water melon or pumpkin, all make interesting containers.

The two most important factors in selecting fruit are color and form. If you will go to the market with an eye to blending colors and for a variety of shapes you can hardly go wrong. If your table appointments lend themselves to purples and pinks, select a dark purple egg plant, dark grapes, apples with high color and any other fruit which blend in color. Already you have a variety of forms. Using the same size fruit only is uninteresting. Dark greens and a touch of chartreuse with this purple theme will add life. Green bananas, lemons and limes will provide this secondary color and give additional attractive forms. There are just as many effective fruits in shades of yellow, if you prefer those colors. A pineapple serves as a large center shape and there are many vegetables which will add color and interesting shapes, such as summer squash, red onions and gourds.

Because grapes are so graceful when hanging we have chosen a compote for our picture. It is eleven inches in diameter and dark blue glass—both size and color inviting an eggplant to be the center around which to build the fruit. Often a spiked frog will hold the large form firm and make it easier to place the smaller fruit. The bunches of grapes were tied together at the center, so they will balance each other as they hang over the edge, preventing any slipping. Leaves are often used to make the transition from the larger to the smaller shapes but should not be too conspicuous. Usually you want a strong color feel and too much green detracts. Grape leaves have an attractive pattern and will be improved with a slight oiling. A small cluster of chrysanthemums tucked in between the fruit in several places gives contrast of form and an appealing delicacy.

As with flowers, it is preferable to keep the fruit arrangement the same shape as the table—round if the table is round and elongated if the table is rectangular. If the fruit is placed directly on the table a colored mat, blending with the color of the fruit will protect the table and give a completeness to your arrangement. Keep the large forms in the center. Create a mound effect by placing a small box or anything else which will raise the fruit, under the center portion. Of course this will be entirely hidden when the fruit has all been placed. Graduate the size of the fruit allowing it to taper toward the end of the table.

The Return Of The Parasol

By Alice Carey

No one will be surprised if Grandma's girlhood mannerisms come back to life . . . the gentle blush, the fluttering eyelashes, the flirtatious peek over the shoulder. For femininity is holding sway in the fashion world, and final proof is in the revival of grandma's prettiest bit of vanity, the parasol.

The parasol's sweeping popularity is responsible, however, for more than the resurrection of the forgotten adjectives "coy" and "winsome". It's had a concrete effect upon the generally calm business routine of Glenn Henderson, pioneer custom umbrella maker, who suddenly found himself "in fashion" and caught up by the surge toward ruffles and reminiscence.

Cast in the anachronistic role of mediator between the "old world" and the "new look," Henderson keeps his small capable staff busy in the second oldest shop of its kind in the country, where parasols are made to order, and customers wait in line. One gentle old lady brought what was obviously a treasure to Henderson, trusting him to return it to remembered beauty. It was a tiny 8½ inch parsolette made in China more than a hundred years ago, with a spidery thin silk stretched above the carved ivory handle. He keeps a dwindling supply of precious China silk, and soon she had her Oriental treasure, and memories, intact.

While most men may sigh over the vagaries of women's fashion and view with alarm the possibility of thousands of twirling parasols on the streets, to Henderson this backward glance into the mode of another day causes him also to cast a wistful eye back to his early years in Los Angeles.

His dad moved to the city in 1886, bent upon making wagon unbrellas . . . but Indians and Mexicans, accustomed to the heat, had no use for this protection. The heavy rains of that year concluded the conversion of father and the business. Result, rain umbrellas. Eventually, Henderson's talented mother took a hand in designing sun parasols, delightful concoctions of taffeta and silk, mounted upon fine wood and sleek tortoise shell. Elegant carriage shades and pint-sized baby buggy shades followed.

Glamorous stars of the silent movies, like Ruth Roland and Betty Compton, turned to Henderson's father for his craftsmanship . . . today such famous entertainers as Betty Grable, the Andrew Sisters, Irene Dunne, and such perfectionists as motion picture wardrobe designers look to the son for the same art.

The history of the beguiling parasol can be traced through this man via his collection of old and fragile whalebone ribs, slender wire springs dating to the turn of the century, intricately carved ebony from the knowing hands of the Viennese . . . and through the fact that "Queen Mary" is the accepted title for the sedate curved handle inherited from the English.

In the midst of these remnants of the gentle past, Glenn Henderson has watched his unique trade project itself into the fashionable present . . . and right now he's a bit perturbed about keeping pace with a hectic future full of bobbing parasols.



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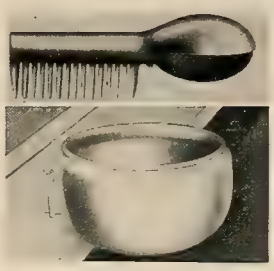
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LOUIS PURSEL'S THEME

HERE'S CASUAL SUBURBAN LIVING TAILORED FOR A BUSY URBAN FAMILY; AND PLANNED FOR A BOY AND GIRL'S GROWING-UP YEARS AHEAD.



Pursel is a native Californian.

The further one winds his way seaward along magnificent Sunset Boulevard—through Beverly Hills, Westwood, Bel Aire, Brentwood and the Riviera estates—the more exciting becomes the rolling land, and the more inviting to the urbanite who would turn country squire.

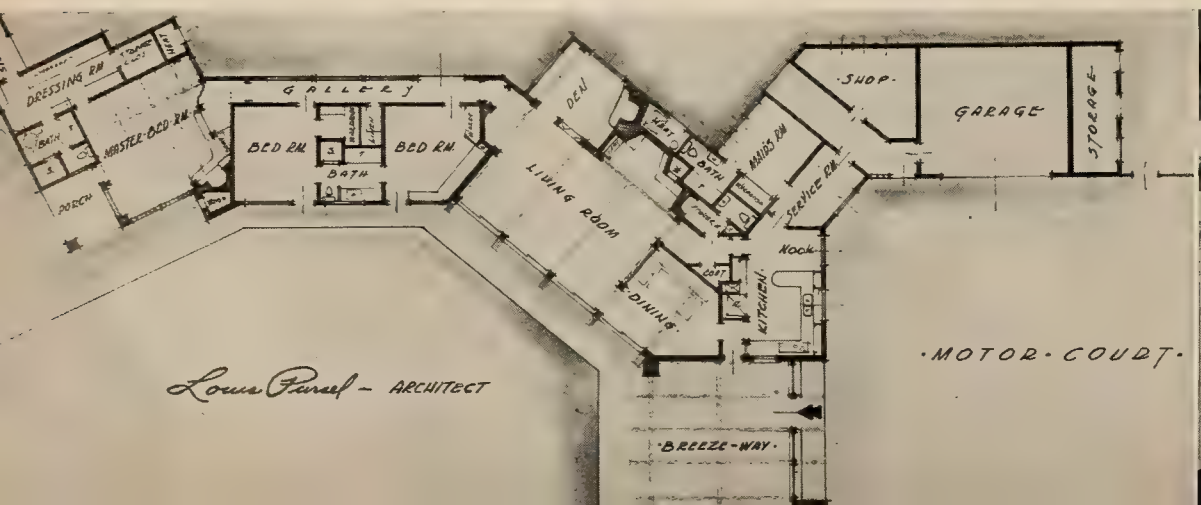
One who succumbed to the invitation is Mr. Jack Leavitt, squire of 1675 Old Oak Road. The transformation of exciting opportunity into exciting reality on the Riviera Rancho was performed by the distinguished California born architect, Louis Pursel. Nestling comfortably and unobtrusively on a leveled shelf with a mountain backdrop, the Leavitt estate dominates Cliff May's planned rancho community.

Primary consideration in design was given to the family life of Mr. and Mrs. Leavitt and their growing children Baron and Brenda. Thus the house is built around the play area in front, with the swimming pool at the end. The walls of the house itself and garage provide privacy with a breeze-way planned to finish off the enclosure and do double duty as an outdoor sheltered living and dining area with pass-shelf to the kitchen. Baron's and Brenda's bedrooms provide area for separate overnight entertaining as they grow older. And the den by the simple manipulation of shutters and a door becomes either a cozy alcove off the living room or a private area for separate entertaining.

Architect Pursel has taken the rough hewn massiveness of an Old-World inn and the intimate, friendly lines of early California rancho, blended them together and interpreted them with the very modern touch for which he is noted in both residential and commercial work. Brick of the adobe type is of rough texture and jumbo proportions. Ceiling beams are 10″x12″ members burned to bring out the grain. The living room walk-in fireplace is 14 feet wide. And heavy redwood shakes on the roof gives the whole an appropriately rustic look. The low roof line with ample eaves supported by heavy beams introduces the California rancho motif, carried out by the ground level entrances and sprawling arrangement of the exterior lines. The modern elements fit comfortably in this picture of warm, casual living. Ceiling-to-floor sliding glass doors form the whole outer wall of the living room. The modern country kitchen, lighted indirectly from behind beams, is planned for efficiency and finished in copper, wrought iron and used brick. The outdoor play area from swimming pool to breeze-way is as modern as California itself. The whole is warm, hospitable, liveable.

Squire Leavitt has a design for family living—in the modern California way.

Drawing reveals functional flow of plan. Dining room (right) is example of intimate, fresh treatment of space and materials.





FOR RANCHO LIVING







Exterior view shows master bedroom (with fireplace) overlooking swimming pool at near end. Extensive sliding glass doors across front exemplify graceful blending of modern with rustic. Massive walk-in fireplace is 14 feet wide, topped by 10″x12″ suspended ceiling beams. The modern country kitchen features brick, wrought iron and copper with indirect lighting from behind beams.

PETER OSTER PHOTOS



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PENNY-SAVING FOOD TIPS AND HOUSEHOLD HINTS

For a delectable and beautiful salad, peel small tomatoes and cut three deep slits in each. Insert marinated slices of cucumber and pieces of crisp bacon; add French dressing.

Try using carbonated water in lemonade; the kiddies will love it.

Try equal parts of grated orange rind and tea leaves, in making tea.

If you are preparing scrambled eggs, reduce the cost and the number of eggs by adding one cup of toasted or oven-dried bread cubes. This adds a new zestful flavor to the dish.

Don't toss that sweetened vinegar from your beets and pickles away. Strain the vinegar, bring it to a boil, and re-can. If put in pints, it can be used as needed for Harvard beets, salads and salad dressings all through the year.

Here's a way to use that leftover dressing from turkey or chicken to good advantage. Roll into balls, wrap bacon around it, attaching to a toothpick. Bake or fry and you have a good dish for luncheon or light supper.

To clean alabaster: Dampen a piece of flannel with turpentine and rub article gently, then wash with warm mild soapsuds. Polish when dry with a soft brush which has been dopped in plaster of paris.

Body lotion or rubbing alcohol is more convenient to use if the bottle is fitted with a sprinkler top.

Black bottoms on aluminum or other cooking ware help conserve fuel by keeping the heat concentrated under the utensil, so don't scour too diligently.

Remove paint spots from windows and floors with a soft rag moistened with household ammonia.

Peeled and cored apples can be stored in refrigerator without discoloring if tossed first in lemon juice.

To sweeten applesauce, try honey instead of sugar.

Pencil and dust marks on painted papered walls can be erased with art gum.

An asbestos mat for your electric iron saves energy. Slide the iron on and off mat without lifting.

Handy ash trays for patio or terraces are small bowls partly filled with sand . . . prevents ashes from blowing around on a breezy day.

A tall coffee pot makes a fine asparagus cooker. Bind asparagus stalks together and stand them on end in about three inches of water. Cover pot and steam stalks until tender.

Tar or asphalt stains can be removed from most fabrics by rubbing spot first with lard or vaseline, then sponging with carbon tetrachloride.

To reduce cooking odors from cauliflower, onions and cabbage, cook in half water and half milk. The stock can be used for soup or gravy.

To brighten colored oilcloth or plastic-coated cloth, sponge with mild borax and water solution. Wipe with soft cloth which has been slightly dampened with milk.

To remove oil stains on non-washable fabric, dust generously with talcum powder or french chalk and brush off. Repeat until spot disappears.

To prevent olive oil from becoming rancid, add two lumps of sugar to each quart.

Add California flavor to olives by marinating in olive oil to which several slices of garlic have been added.

Pink onion rings for garnish can be made by letting rings stand for 15 minutes in hot beet juice.

To perk up limp organdy, dip in gum arabic solution.

To prevent rust inside oven, always let cool with door open.

To restore fluffiness in wool blankets, add a tablespoon of glycerine to the last rinse water.

For sewing up stuffed poultry or fish, use a sewing bodkin.

CALIFORNIA VIGNETTES . . . One of the treasures among recent books on California is a collection of sketches drawn from the memory of Rockwell D. Hunt, dean emeritus of the University of Southern California's Graduate School. *California Vignettes* (The Exposition Press. 60p. $2.50) is a series of brief glimpses back to a childhood spent on the banks of the Sacramento River, to memories of family ties long since broken, and to recollections of some of California's pioneers —John Bidwell, Dana Bartlett, and others— who left their mark on a new and developing country. Intimate, personal, and filled with a warm love for a native state, these sketches permit the modern newcomer to glimpse for a moment the meaning of California to those who know her best.

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Adah Margaret Handley: Art Galleries For Covered Wagons

By ALICE CAREY

At one time or another, every woman has dipped into the vivid history of American pioneers and wondered, doubtfully, if she could have "kept up with Grandma." Her uncertainty would double if all the grandmas were to turn in their shawls for a new lease on living as did Mrs. Adah Margaret Handley of Los Angeles. This 85 year-old woman was not content to be a pioneer, mother, and grandmother so she set out for commercial and artistic success. And got it.

Of course, it's not very unusual when a woman decides to study painting and eventually becomes an accomplished artist. It *is* remarkable, however, when she makes this decision at . . . 76! And that is when Mrs. Handley, mother of six children, decided she "had the time" to indulge in her life-time dream.

Thus it is that a snowy-haired matron, who once was perfectly at home in the hubbub of covered wagon trains, has now become equally at ease in the hush of art galleries. But it was more than the urge for beauty that kept Mrs. Handley out of the rocking chair brigade and stood her before an easel. It was her horror of "sitting out" old age.

Sallying forth into the dangers of Los Angeles traffic is a trifle to one who has by-passed hostile Indians when a child, so Mrs. Handley travels by bus or car to visit points that interest her in an artistic sense. She is fascinated by the richly beautiful structures of missions, and has worked with loving care on her oil painting of San Juan Capistrano. With true "pro" form, the 85-year-old artist cannily photographs the scene she wishes to paint (oh, yes, she's a photographer, too!) . . . this gives her added opportunity to study details.

Born in Kansas, young Adah Margaret began her trek to the west at the age of six months when her family popped her into a covered wagon as they hurried to join a group heading for Colorado. They lived there for some time, but were driven out by the terrible grasshopper plague in 1875. They clambered into the wagons again, and the settlers started for the state of Washington. The train split up en route . . . and then, one terrible night in the Rockies, the Handleys heard that the foremost group had been massacred by Indians. Plans changed hastily and the families detoured into Utah and finally to Dakota's Bad Lands. In later years, Adah Margaret continued west until she finally settled down in her chosen state of California.

Now she's off on her new adventure of conquering the art world . . . one more challenge to modern women who wonder whether or not they could "keep up with grandma."

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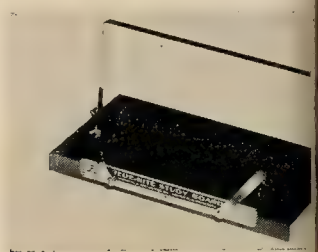
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HELEN BROWN REVIEWS:

MACARONI MANUAL, by Crosby Gaige. Barrows, $2.

Crosby Gaige is interested in all the arts, and for Mr. Gaige to have an interest in a subject is for him to know it thoroughly. How many months he spent in his experimental kitchen working out new and exciting recipes for the preparation of spaghetti I can only guess, but I know the results are most gratifying. Macaroni, the general term for pastes, includes spaghetti, noodles, tufini, shells, vermicelli, assabesi, laSagne, tubettini and a score of others. For several thousand years before the birth of Christ cooks have been preparing macaroni and its kin. I do not claim that Mr. Gaige has included all the best of these culinary creations, but he certainly has given many of them, and he has also contributed several of his own noteworthy compositions.

The book has recipes for soups, sauces, and salads, as well as numerous ways of using the pastes in combination with meat, fish, cheese and eggs. The fact that the recipes are thrifty does not lessen my enthusiasm, nor will it deter any other budget-beaten homemaker from adding this book to her library. Even the price is economical, for it sells for $2, which is considerably below most of the current cook books.

A touch of whimsey is apparent in the section called "Meals for Children," but I suspect that the children will be as enchanted with such names as "The Cat's Meow Pudding" and "Jack Be Nimble Noodles" as I know they will be with the dishes themselves. I recommend the book for everyone, but particularly for the woman whose husband thinks he's the only character for miles 'round who is capable of cooking spaghetti. With a copy of Macaroni Manual she can beat him at his own game, and decisively!

PUEBLO GHOSTS

(*Continued from page* 33) they could spy between Hawaii and the coast. But just too often they preyed upon a ship in the Santa Barbara channel and the Californians just didn't approve. They gave chase and the pirates made for this shore, their cutlasses drooping behind them. They buried their treasure and escaped across the hills."

"Ah," Rachel replied, "that makes a lovely tale. But, truly, now, is there truth in it?"

"It is true," he answered quite seriously. "Human eyes witnessed the raid and the actions of the buccaneers. People of all ages have attempted to find the treasure, and generation to generation will keep on trying, I presume. Because for some reason no one has ever unearthed one doubloon of all the treasure that is supposed to be buried here."

They fell silent again, sitting quietly side by side. It was late afternoon, and they watched the magnificent colors arise on the sea in that short space of time that seems to halt the sun's journeying. Breakers came in on a crest of turquoise, splashing into iridescent foam. The sea was a haunting mesh of tints, changing from blue to lavender, from lavender to turquoise and back again to blue.

The Channel Islands seemed to be suspended, without anchorage, in an aura of ghostly pale violet. Far out in the channel, a sea lion jumped in a startling arc. Sea gulls spread pallid wings and dipped in and out of the wisps of trailing color.

Rachel whispered, softly, as if fearing to break a spell. "This . . this is more than enough treasure for me."

Thomas reached for her hand. "No," he said in a hushed voice. "There is one thing more for me, Rachel. One thing more—."

She turned to him and knew, suddenly, that she would never return to New England.

On June 10, 1833, Thomas Larkin and Rachel Holmes were married on board the "Volunteer," anchored in Santa Barbara harbor. (History doesn't reveal how many halos she wore in appropriate award for meeting those Larkin requirements!)

They celebrated the wedding at one of the famous homes of Santa Barbara, these two people from the strange United States, surrounded by caballeros and senoritas in silver-decorated sombreros, carmine ribbons, velvets and satins, ruffles and pantaloons, pearls and tortoise-shell combs. Rachel stood, serenely, in her richest New England finery, a fragile pink brocade with a square-cut neck edged in a wine ruffling, the skirt caught in folds of deep drapes.

Indian servants watched over the barbecue pit where venison, beef and quail were browning to a golden crisp. The host brought out his treasure of rare champagne which had reached California shores by a visiting French ship. Violins and guitars began their rythmic tunes . . Madre de Dios! . . what music! And Thomas Larkin went through the steps of the fandango, slowly, so as to teach his lovely bride. Then this New England lass was initiated into the tradition of the *cascarones*, egg shells filled with cologne, tossed at her pretty head.

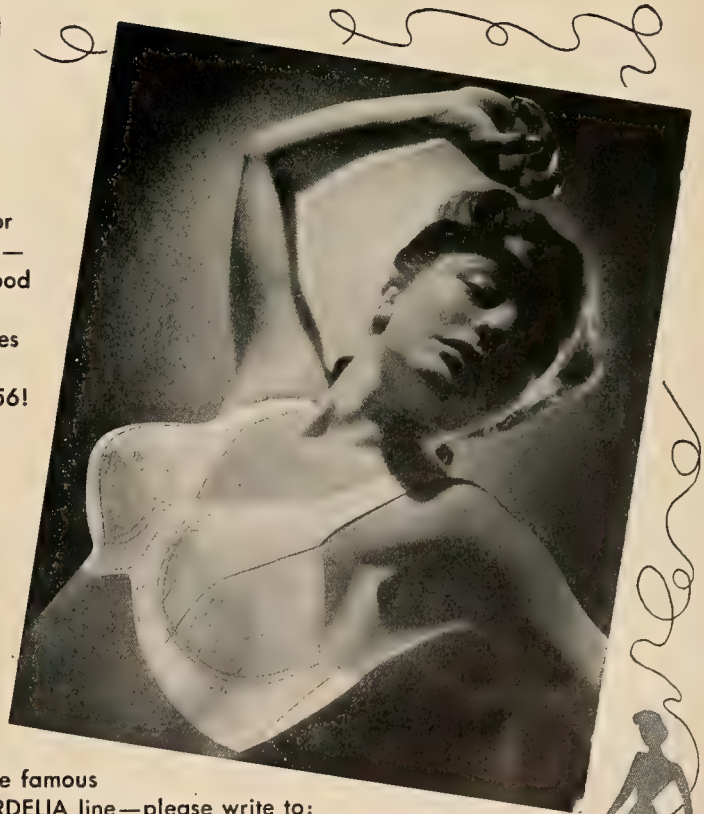
Larkin and Rachel went to live in the home which today is called the Carrillo Casa (the Carrillo family later came into possession of it) and it was here that Isabel Larkin was born, the first American white child to be born in California. She lived only a year, but other children came to Rachel and Thomas Larkin, to romp through the lovely old adobe on Carrillo Street.

They lived through many years of changes in the history of old California, and more than that, you often feel they are still there. Sometimes when the sun streams through the pepper trees and the mountains just beyond are covered with mist, you can see Rachel and Thomas and the children mounting their horses to follow you along the road winding across the rim of the mountains . . the road known as El Sielo Camino, The Sky Road. It does lead to unearthly beauty.

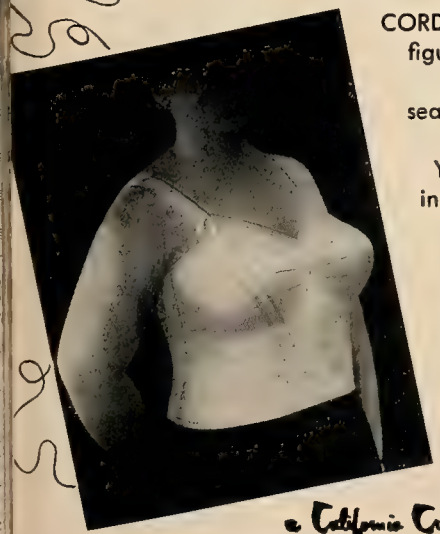
They are still, there, hovering over Santa Barbara, that old Spanish pueblo that spills out a ghostly perfume of lace mantillas and scarlet sashes . . and the road that winds around the very tip of the sky.



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Problems of Modern Woman In The Maidless Household

If yours is a maidless household . . . and whose isn't these days? . . . organize, madame!

When you've kissed your breadwinner goodbye and bundled him out to earn another slice of same, take a twenty-minute breather with the paper. Now, steeped in the day's scandal, you're all set to tackle your daily housework according to your own schedule which probably runs something like this:

1. Predictables: bed making, general policing, refrigerator inventory with an eye toward lunch for yourself and young.
2. Major chores: allocate these to mesh conveniently with your extracurricular activities. For example:

 Monday, wash. (Get soaking underway before taking on group 1.)

 Tuesday, iron; list tentative menus for rest of week.

 Wednesday, extended session with grocer; closet, drawer detail; baking.

 Thursday, kitchen and bathroom scour jobs; refrigerator refurbishing.

 Friday, thorough cleaning; over-all polish job
 Saturday, extended session with grocer.
3. Unpredictables: The vacuum goes on the fritz, you blow a fuse (electrical, not mental), Junior's trike wheel comes loose from its moorings, the back door sticks, the rodent population descends en masse, the baby next door swallows a safety pin. Maybe you'll lose a whole morning now and then! Because you work on an organized plan, regularly, you simply juggle the missed major chores into minor chore time the next day, and let it go at that.
4. Lunchtime: around noon you involve yourself with your own sandwich board technique, making quite sure it's not arsenic you're spreading on Junior's bread. Then you send him back to school or polish him off and put him down for a nap.
5. Loose-end detail: complete kitchen details, prepare vegetables for dinner, leaving them to crisp in the refrigerator. Now punch the clock. Here's your time for a luxury-scented bath, a nap, a good book, a bridge game . . . or you can simply settle down and brush your hair.

And there you have it . . . a composite picture of organization at home. You can take it from here, re-tool it to fit your own needs . . . and a very good leisure to you!

MIRAGE *by Pamela Gay*

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A mere shadow for that modest minimum you want under all your casual and formal clothes! Eliminates all waist-line bulk.

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Include hip measure. Send check with order. Sorry, no C.O.D. We prepay 1st class mail.

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smart practical LETTER RACK

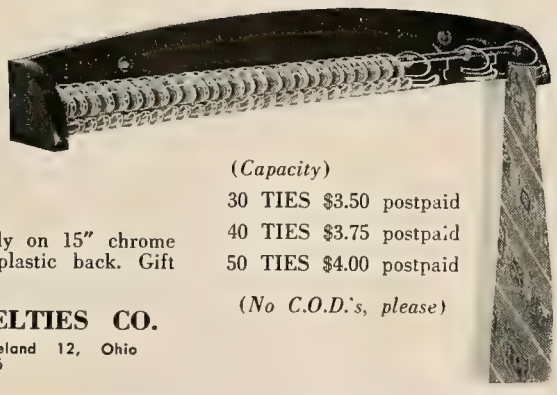
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for her: *Cashmere short-sleeve slip-on, 13.00;*
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(Cashmere sleeveless, 13.00)

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JANUARY, 1950



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IN NYLON

a new swimsuit by Cole of California

There's lovely illusion in the enticing Deep See Bra... secret support for an alluring figure. More loveliness in a fabulous, quick-drying, nylon-laton fabric ...a new, textured illusion of *Fishscale*...exclusively Cole, in six rich water colors. And like all creations by Cole designer Margit Fellegi, the suit has originality ...beauty...contours to mold a smooth, desirable illusion ...a luscious figure...for you. At fine stores...17.95



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Dorothy Lamour

FASHIONS



"HOLLYWOOD INSPIRED... FOR THE AMERICAN GIRL"

EVENING SARONG... strapless dress in pineapple-gold tissue faille, dramatically highlighted with stylized pineapple print. The scarf to drape the shoulders as a stole or cover the head in sari fashion.

Colors:
Gold and Brown, Black and White,
Poppy and Black, Royal and White.
In sizes 9 to 15. To retail about $29.95.

SEE PAGE 50 FOR STORES IN YOUR CITY.

Dorothy Lamour Fashions Feature the new Kee Zipper.

Dorothy Lamour FASHIONS A Division of **TWENTIETH CENTURY FROCKS**
719 S. Los Angeles Street, Los Angeles, California



Dorothy Lamour

FASHIONS



"HOLLYWOOD INSPIRED... FOR THE AMERICAN GIRL"

AN ORIGINAL Dorothy Lamour FASHION

STAR GAZER... shimmering white stars on a solid background with pert bow on left shoulder. Clever off-center neckline. Side drape blends subtlly into shirring above waist. In rayon crepe.

Colors:
Screen print on Royal, Black or Grey background. In sizes 9 to 15.
To retail about $24.95.

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Dorothy Lamour

FASHIONS



"HOLLYWOOD INSPIRED... FOR THE AMERICAN GIRL"

TROPICAL LEAF... exaggerated dolman three-quarter sleeves highlight the costume look in this rayon crepe wrap-around dress with tropical leaf print. Cleverly concealed belt allows for a variety of interesting drape effects. Plunging neckline, dainty rolled collar.

Colors:
Poppy and Black, White and Black,
White and Royal, Brown and Gold.
In sizes 9 to 15. To retail about $22.95.

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Dorothy Lamour

FASHIONS



"HOLLYWOOD INSPIRED... FOR THE AMERICAN GIRL"

AN ORIGINAL Dorothy Lamour FASHION

FLOWER PRINT... Tropical flowers, sunsplashed with gaiety, keynotes this fine rayon crepe afternoon dress. Smart cape effect attaches to waist in back. Sweetheart neckline, crisscross motif on shoulders, self belt, four-gored skirt.

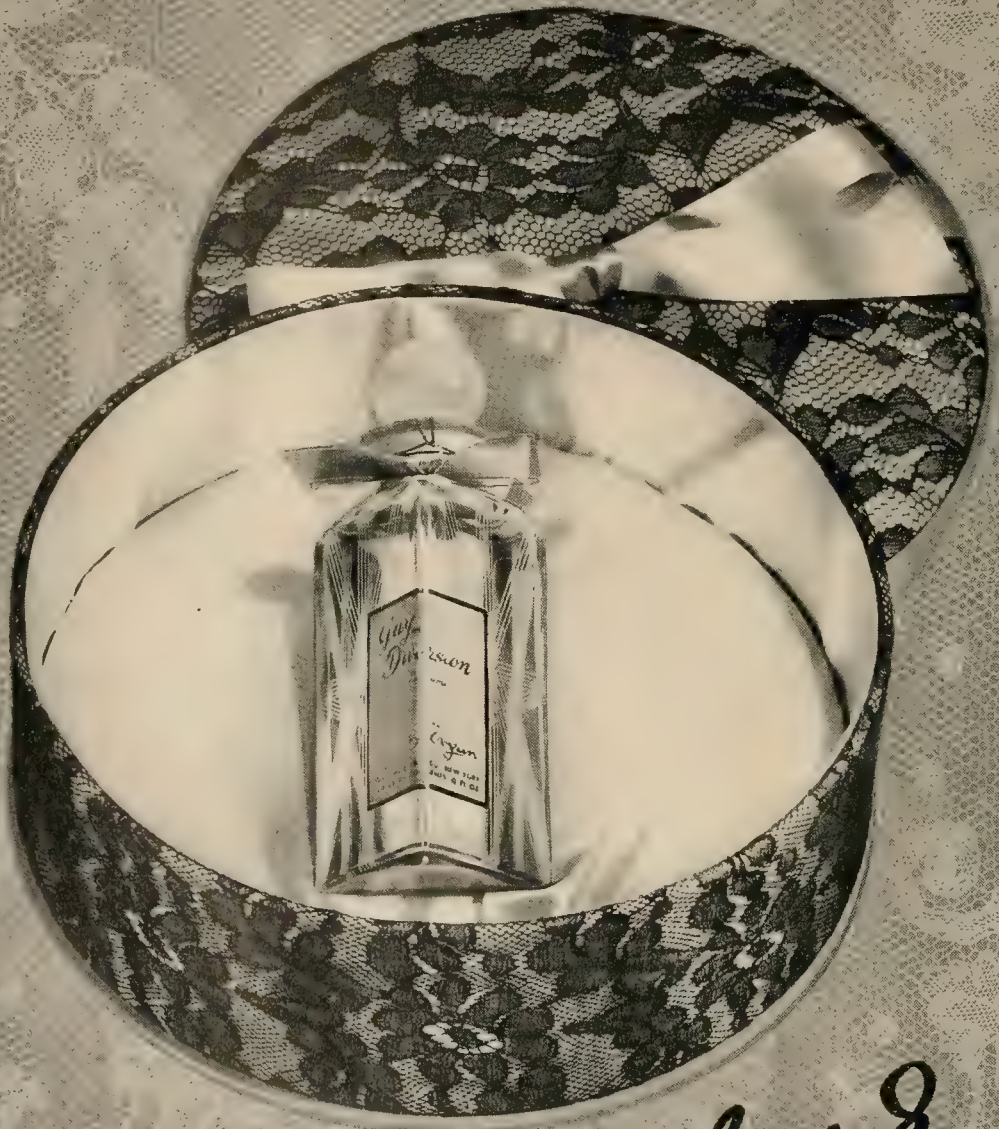
Colors:
Screen print on black, Navy or White background. In sizes 9 to 15.
To retail about $24.95.

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by Bryan

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Tulip fashions

by jean durain

OF CALIFORNIA



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Sundress—	4.95	5.95
Bloomer sunsuit—	3.95	4.95

In Los Angeles: Bullock's - Downtown

It's tulip-time in California. Young designer Jean Durain has done a group of Spring fashions in tulip shades—tulip shapes. She's used the new, brilliant Indian Head, which has all the sturdy washable and long-wearable qualities of its ancestors, plus a soft, feminine, linen-like drapability, vat-dyed and Sanforized of course, and touched lightly with embroidered organdie. In Delft blue with light blue, Tulip Pink with light pink, Dutch yellow with Aqua.

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Hollywood Premiere

LOS ANGELES 15

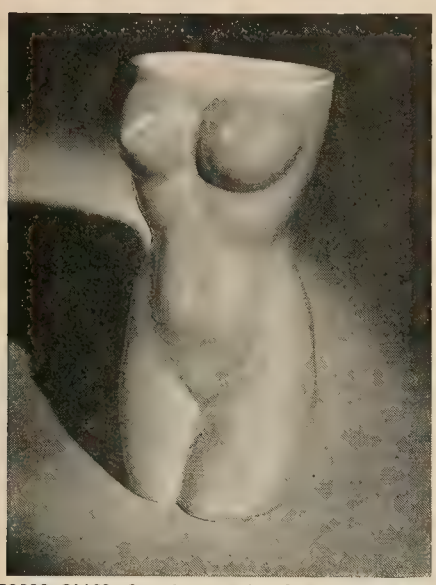


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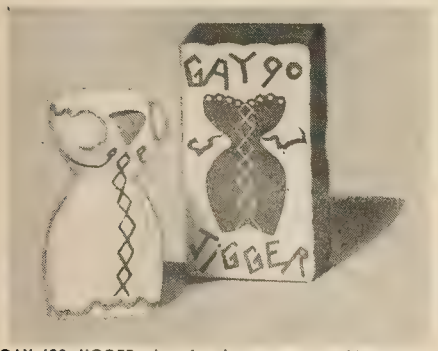
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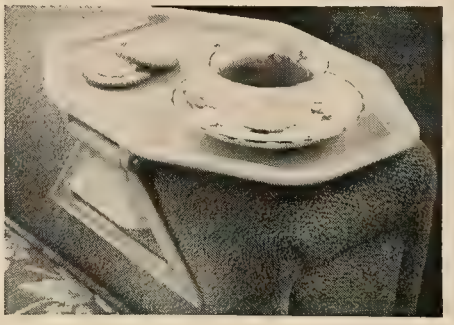
THE CORRAL SHOP

RANCHO SANTA FE • CALIFORNIA

shopping



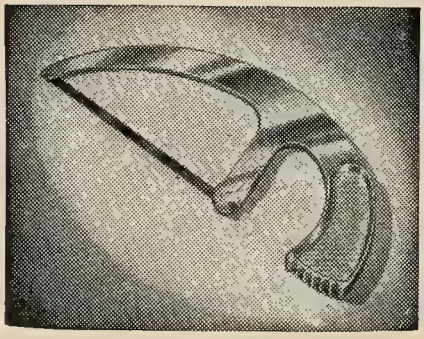
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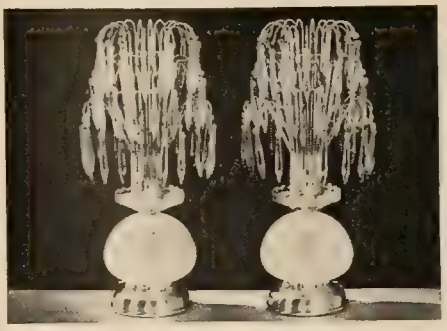
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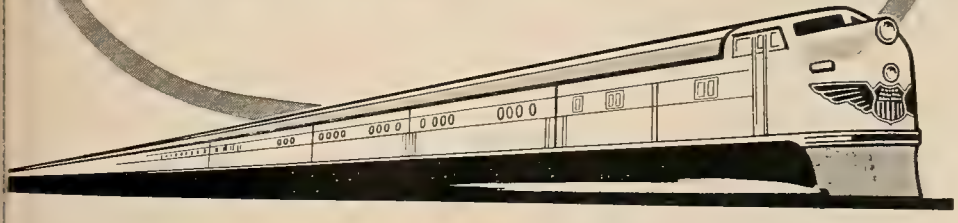
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Cover-girl Separates



CHOSEN FOR THIS MONTH'S COVER BY THE EDITORS OF THE CALIFORNIAN!

"BOTANY" FABRIC CREATED BY Dan Gertsman CALIFORNIA

Dan Gertsman
CALIFORNIA

Sure fashion: versatile separates. And never more so than in this combination. The graceful jacket of featherweight wool tweed accented by the flattering collar, front demi-belt, and new pocket treatment. The pared-down skirt of Botany wool flannel is a fresh variation of the classic with its new double fly front.

The tweed jacket in natural, gold, pink, and aqua about $25.00.

The Botany Flannel skirt in ivory, cream yellow, mellow aqua, peppermint, beige, coral, pistachio, emerald, red, men's wear grey, navy, brown, and black about $12.00. Sizes 10 to 18. Also, matching tweed skirt, double fly front, about $10. Sizes 10 to 18.

Dan Gertsman—California, 2202 Broadway, Santa Monica

J. W. Robinson Company
Los Angeles, California

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Oklahoma City, Oklahoma

and other fine stores everywhere



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precious tailoring is Rosenblum tailoring, is tailoring by master craftsmen who for decades have been making the finest ready-to-wear man-tailored suits, the finest suit values in America.

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MAN-tailored in California

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CALIFORNIAWEAR BY
GRAFF
Californian Creation

VOL. VIII NO. 5 . . . JAN., 1950



ON THE COVER:

For Spring, tweed . . . in the most beautiful shades of gold, pink, blue, or natural! Dan Gertsman's belted jacket about $25. Shown with Botany flannel skirt in blending colors, about $12. Matching tweed skirt, about $10. Sizes 10-18. J. W. Robinson Co., Los Angeles. Gray felt hat by Suzy Lee. Red Red lipstick by Guitare . . . and Evyan's exciting perfume christened Gay Diversion. The color photo, by Frank Stiffler.

The CALIFORNIAN

"FOR THE CALIFORNIA WAY OF LIFE"

california fashions

The Ensemble: A Resort Favorite 20
Palm Springs Fashion Fiesta 21
Jester Mood 22
The Daring Blazer 23
Flowers and Dressed-Up Denim 24
Color and More Color 25
Classic Separates 26
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Perfect for resort wear, wonderful at Palm Springs . . . the very important ensemble look in De De Johnson's glove suede pedal pushers and monogrammed jacket, Celanese crepe blouse. In sizes 10-18. about $60 for the three pieces. J. W. Robinson Co., L. A.

OUR SUN-COUNTRY SELECTIONS ON PARADE AT PALM SPRINGS

We invited forty-eight of California's most glamorous fashion designers to participate in our First Annual Fashion Fiesta at Palm Springs . . . mecca of fun and of fashion!

Editors spent hundreds of hours "looking" at collections from each famous creator, chose the clothes they felt would look best on *you* as you follow the sun from winter desert resorts to summer's yacht clubs, country clubs, beaches.

We had 482 ensembles in all, selected for fabric and theme and good lines . . . these we previewed in the sunshine of America's foremost desert resort before store owners and buyers from all the nation (and insistent winter residents of the fashion-wise spa).

Palm Springs was the logical place to preview our fashions, for it's a fabulous place where the sun shines like summer . . . all winter! Discriminating visitors traditionally are best judges of fashions, and ours are the clothes they'll be wearing.

Staged with all the glamour of a Hollywood premiere, thirty-five Californian magazine cover girls modelled the clothes we voted most-likely-to-please-you in 1950 . . . at two luncheon and one dinner shows presented on table-high runways in the patio of the Desert Inn's 35-acre estate. Bob Hope was there, ad-libbing and admiring; Joan Davis and Eddie Bracken were among the movie contingent who cast approving glances.

These are trends we pointed up for them, and for you:

THE CIRCUS MOTIF . . . you'll love the lighthearted clothes in carnival mood . . . merry-go-round pleats, balloon polka dots, the new jester collar, bold harlequin colors (or cotton candy pastels), bareback leotard swimsuits.

FLOWER GARDEN . . . you'll be wearing a garden of flowers this spring. Hand-made flower appliques, petal bodices, posy prints, hand screen patterns.

"COSTUMES" . . . we favor the ensemble look, mix-match-ables in every category from playclothes to glamour switch-abouts for even the most important occasions.

SWIMSUITS . . . more intricate and lovely than ever before.

Flame-and-smoke we stress because we feel it sparks a new season. Yellow we like, citron to sunlight; and red-white-and-blue forever more. Lilac, a new sophisticate.

What news about fabric? We think you'll want sheers and more sheers, combinations of organdie-over-linen or linen alone, velveteen, nylon, and dutiful denims . . . among the wealth of fine cottons, silks, rayons and such.

This is the first flash of summer as it applies to your *play-time* . . . not the sophisticated daytime clothes. Good beginning for the year 1950, which we think will place all emphasis on the truly American type, rejecting the flapper look of the twenties, adapting fashions that fit a cherished and proud way of life.

On the following pages a few of our sun-country selections.

Bold And Bright



It's the bold bright (out)look for 1950! Start the New Year wearing joyous strong colors for your fun-time . . . at smartest resorts now, and wherever you go all summer long.

Most exciting novelty of the season . . . the jester collar by Louella Ballerino. It's a long pointed tab that ties this way or that above a waist-plunging neckline designed to reveal a fancy bra-made-to-show! In a whole series of related fashions, dresses to two-piecers like the ones we show, *right.* Blouse, about $11, harlequin checked skirt of imported cotton, about $18, at J. W. Robinson, Los Angeles; B. Altman, New York. Staccato black and white westy terrier, Missy-Spice. color accents of flame and smoke. Black champion Scotty, Glenby-Bonnie and white westy terrier, Missy-Spice. *Opposite,* eye catching blazer with red or green stripes as foil for blazing white . . . worn over embossed cotton tennis dress, shorts or slacks, by Graff of California.



For Your Merry-Go-Rounds



Hit-Of-Show Selections From Fashion Fiesta





We say denims . . . and flowers! These
trends we see starting from California,
you'll be first-with-the-latest if you wear
dressed up denim, *left*, by Agnes Barrett
embroidered scallops at hem and bodice; a
$25, at I. Magnin, Los Angeles; Mandel B
Chicago. *Above*, crisp cotton with app
flower, Ardan of California. About $30
at Desmond's, Los Angeles.



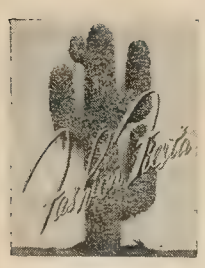




Now you have a ringside seat at our Fashion Fiesta, for we bring you right here runway fashions that have great style importance, chosen for their fresh and unusual treatment of classic ideas. See, *left,* how Addie Masters, California's own colorist, sets fire to the old idea of a jumper . . . hers is voluminous dotted swiss in flame-red, a foamy organdie blouse. *Center,* Connie Foster's way with sun-yellow linen, sashed with flame and yellow polka dots . . . so simple it makes a quick claim for fashion significance. *Right,* Ruth Rhodes goes patriotic, setting giant emblems on the jersey dress you'll wear to a yacht club or beach. You'll recognize basic fashions, glamorized as only Californians can do it . . . with color, fabric, "ideas." . . . and you'll wear them for their fundamental charm and rightness, as well as their conversational newness.



Classic as the Day



Classics and California are practically synonymous . . . so we selected a few wardrobe fundamentals for our Fashion Fiesta. *Above*, Sir James two-piece simplicities, but with an added detailing that puts them in a class by themselves. Here are your much-loved jersey stand-bys with intricate beading, monograms and yoke treatment . . . in dreamy colors that go under fur coats now, shine under the sun any time! We like these soft easy shoulders, gently full skirts. It's this kind of dress that restores your faith in sound fashion built upon utility, need . . . with a touch of glamour to satisfy your ego!



Viola Dimmitt's multitudinous uses for nylon . . . include capelet fashion (strapped sundress beneath), about $40, and the starkly simple dash-about with flaunting revers and cavalier collar, about $35. For travel or town wear.







Runway fashions, preview of spring . . . selected because we believe such elegant fabrics and such wonderfully blending colors rate a rave. *Top left,* Maurice Everett introduces a new color combination in pure silk shantung . . . it's lilac and brown (we showed it and loved it with blood-red fresh roses), with tucks here and there, and charm everywhere! For your inspired moments at club or resort, or all summer through. *Right,* Jeri Holmes tells a glamour story with velveteen coordinates . . . mix-matchers in oddly exciting colors, with crepe or sheer wool fabric accents.







We picked flowers . . . and Pat Premo "grew" them on garden dresses of organdie-over-linen (newest fabric combination) . . . or in metallic-with-cotton, *as above*. Fresh and sweet as the flowers that inspired them! Junior Miss of California shorts introduce new colors like lime and lilac in denim, present striped jersey matched to striped denim in play-sets . . . they are such fun to wear! Koret of California pastel cottons for active wear, *right*.

Blocks, squares, merry-go-stripes . . . They're all part of the Fashion Fiesta feeling for the circus mood. *Above,* lots of fun when little girls in Deauville Models "shirttails" present newest two-piecers . . . the wrap-skirt effect, crisp blouse with unpressed pleats and the combination of big-n-little checks. *Right,* whirling multi-color stripes, carnival colors on white pique . . . skirt, shorts and pushers with neat little blouse, or striking sundress. Tabak of California.



Newest Joyce shoes with South Sea motif: pagan bare or foot snugging, in b
or new pastel hues, suede or leather . . . world-premiered at the Fashion Fie
This is how they were "modelled" by cover girl in flower-laden wheelbarro



Fabric Makes News

Linen with velveteen . . . we starred it at Fashion Fiesta, you'll love it all year round. Fashion's newest go-togethers in a wide assortment of colors or as we presented it, flame weskit in glowing velveteen, about $15, blacks shorts in linen that takes a knife pleat, about $18, at J. J. Haggarty, Los Angeles. Note the longer look to the shorts, the versatility of the little coatlet that may be worn with a blouse, modestly . . . or baring your skin to the sun, boldly! Needless to say, each piece is basis for still another costume . . . it's a wardrobe-stretching fashion born and tested in the west. By Casual Time of California.



Nylon! Magical masterful fabric that defies hard wear, loves washing and is a natural born traveller. Barney Max designs the perfect pedal pusher and battle jacket ensemble, about $30. Featured at The Broadway, all stores.



Pretty cover girls wearing newest swimsuits from the glamorous Cole of California collection in wonderful nylon laton taffeta . . . one piece or two, with the new "illusion" deep see bra, the flirty skirt, colors that stamp them truly Californian. Two-piece suit, sizes 32-38, about $15. One-piece, sizes 32-40, about $20. Coulter's, L. A.; B. Altman & Co. N. Y.

Pretty cover-ups for beachwear, by Normandin Bros.

Spongy absorbent terry, flattering in stark white or

pastels, sophisticated in our smoke shade . . .

here in a four-pocketed jacket to wear over swimsuit

or shorts, and the paper doll poncho with a hole for a head!

Plain or with side panels of color, it's a novelty

seaside rage in many colors and combinations.

The shirt, about $10; shorts, about $5; poncho, about $4.

At Dayton Co., Minneapolis; Bullock's, Los Angeles.

Matching terry scuffs by Stylemaster.

ook-again Fashions for the Swim, the Sun





Backing it up with figures, lovely models prove contour fit of Rose Marie Reid's classic suits in elasticized satin, delustered or shining in foreground; and new tucked panel strapless suit with glamorous metallic thread adding interest. *Below*, wonderful washable Sandeze in chalky pastels that combine so dramatically: mix-matchables of endless variety by Roberts Mfg. Co.

We Suggest . . . a Good Look at the Seashore





Sensation of the show, Catalina's new taro vine suit . . . this time in flame red on white, the pattern hand-printed on front; nylon yarn woven with Celanese and lastex for two-way stretch; adjustable "contour" bra. Terry coat a showpiece!



Here comes the navy, our patriotic feelings are showing . . . in Dan Gertsman's duo based on the true blue. *Left,* Botany flannel double-breasted jacket, about $30, Botany worsted skirt, about $15. Sizes 10-20. At Bullock's Pasadena. Tattersall check wool skirt with soft pleat, vest, sizes 10-18, about $22. Bullock's, Los Angeles.



Hooray for the red-white-and-blue! The forever-wearable colors used by Adele California in this stunning lineup of coats and suits. At Robinson's, Palm Springs.



Here you see only one classic suit by Rosenblum of California (perfectly accessorized even to Henderson umbrella); at Fashion Fiesta we changed its mood with four complete sets of accessories.



The linen suit will be a leader! This one by Ken Sutherland has vast distinction. So has the magnificent afghan, Sabu of Suntan! The suit is in sizes 10-18, about $40. Carson's, Chicago; May Co. Wilshire Designer's Shop.



White gabardine out in front! Country Club's classic suits win plaudits for their pure lines, intricate details . . . soft collars, tiny cuffs, pocket flanges accentuating a feminine waist. About $80. The Town Shop, Beverly Hills.



Three on a match . . . Preview Sportswear skirts in woven saddle-stitch plaid wool; sunburst pleats, soft flare, box pleats. A bright spot in any wardrobe, lovely with white sweaters, or quick-changeable with a dark shirt!



BY LAURA E. McVAY

Driftwood: Decor For The Modern Home

Modern homes, with their invitation to the out-of-doors to come inside, have made popular unusual pieces of driftwood. These strange, rhythmic shapes embody the same spirit as our modern houses, and can be used successfully alone as an art object or combined with flowers in an arrangement. When hollowed out by the constant washing of mountain streams or ocean waves they become a charming container for a colorful fruit arrangement. Almost any deserted coastline, dry desert wash or high mountain lake will reward the searcher. In the High Sierras where sun, snow and water have washed and bleached roots or stumps of birch or quaking aspen, especially beautiful pieces may be found. The satin finish, the twisted shapes and fascinating grain combine to make such a piece the focal point in any modern room. A large piece standing near a fireplace recalls a trout stream or bleak mountain lake.

If a piece displays its graceful lines to better advantage in an upright position, anchor it in plaster of Paris which will give it a firm base. Use a cardboard box the size of the base desired (usually 4 inches square and an inch deep), fill it with soft plaster of Paris, sink the driftwood in the center and hold it just a minute until the plaster has set. After allowing it to stand an hour, the box can be easily pulled away, leaving a clean white base. If you prefer a colored base, paint it with quick drying enamel.

When a piece of driftwood is used with flowers, the wood is featured and the flowers become secondary. Few should be used. Be careful not to spoil the rhythm of the wood by allowing the flowers to break its graceful line. (See illustration.) The wood in the picture so much resembles a tongue of fire that red flowers could be selected as its complement.

The plaster of Paris base does not dissolve in water and may be placed in the flower container beside the frog. Flowers or leaves can be made to cover the base. If you do not care to anchor the driftwood permanently in the plaster, it is quite easy to force it on to a heavy spiked frog.

When flowers are not available, try using a figure of an animal beside the driftwood, being careful to select the kind of animal which might be found in the driftwood locale. With a little imagination, endless pictures may be created with this recently appreciated gift of Nature.



For the lady who wears half-sizes, Superior Cloak & Suit Co. create this slimming straight coat with unusual shoulder tucks, loose-fitting sleeves. In a worsted wool, it's a "Gaylife" California original.





Peggy Hunt created these diaphanous evening gowns for our Fashion Fiesta . . . in silvery gray or white or toasty brown, they're tauntingly lovely for your most romantic moments. This talented designer takes inspiration from the glamorous life of the southland. Dreamy fashions, fit for a star, all three at the Mildred Moore Shop, Beverly Hills; Sakowitz, Houston.

White-with-brown, toast for the Bride

← For the prettiest wedding of the season . . . brown with white organdie gowns by Emma Domb. Embossed with velvety-white roses, with taffeta skirts rustling beneath, perfect for the bride to wear when she says "I do" . . . and for garden parties, summer dances ever after! In our newest bridal hues or pastels, the bride's gown and matching dresses are about $30 at the Bridal and Gown Shop, Bullock's, Los Angeles. Hats by Alexander & Baum. The flowers, by Biltmore Florists. The perfume, of course, is Evyan's lovely White Shoulders.

DOWN TO EARTH LIVING IN A NEW MODERN MOOD



Here is the house that friendship built. Paul Laszlo designed it for his long-time friends, the Hans Springers . . . and he built it only after long study of their particular wants and needs in a home. The Springers are busy careerists (both of Cobbler shoe fame), they are ardent sports people, they had a yearning for a warm California home after apartment confinement.

So here is the sprawling simple plan, built around a patio for outdoor living, the chaste redwood entrance closing off the street. Activity gravitates toward this inner circle where the hospitable Springers entertain in real privacy.

The interior combines stark simplicity with California color to create the perfect background for its vivacious hostess. Plenty of closets (a "must" for ex-apartment dwellers), plenty of built-ins to make life a bit simple and a wide expanse of rooms that seem to blend into o another and then open up onto the porch.

The living room has biege gray carpets, rose tint walls, huge inviting sofa and leather chair of salmon shad The long table of the adjoining dining alcove is a shini black accent; a built-in buffet is beneath a handpaint scene of Hans Springer's home town. At the other end the living room, the game table is a permanent fixture, wi bright colored linen printed drapes framing the view in the well-landscaped patio.

Here is a combination of pale and riotous color, of si ple design and a complexity of enjoyable features . . . he is California living as you like it.

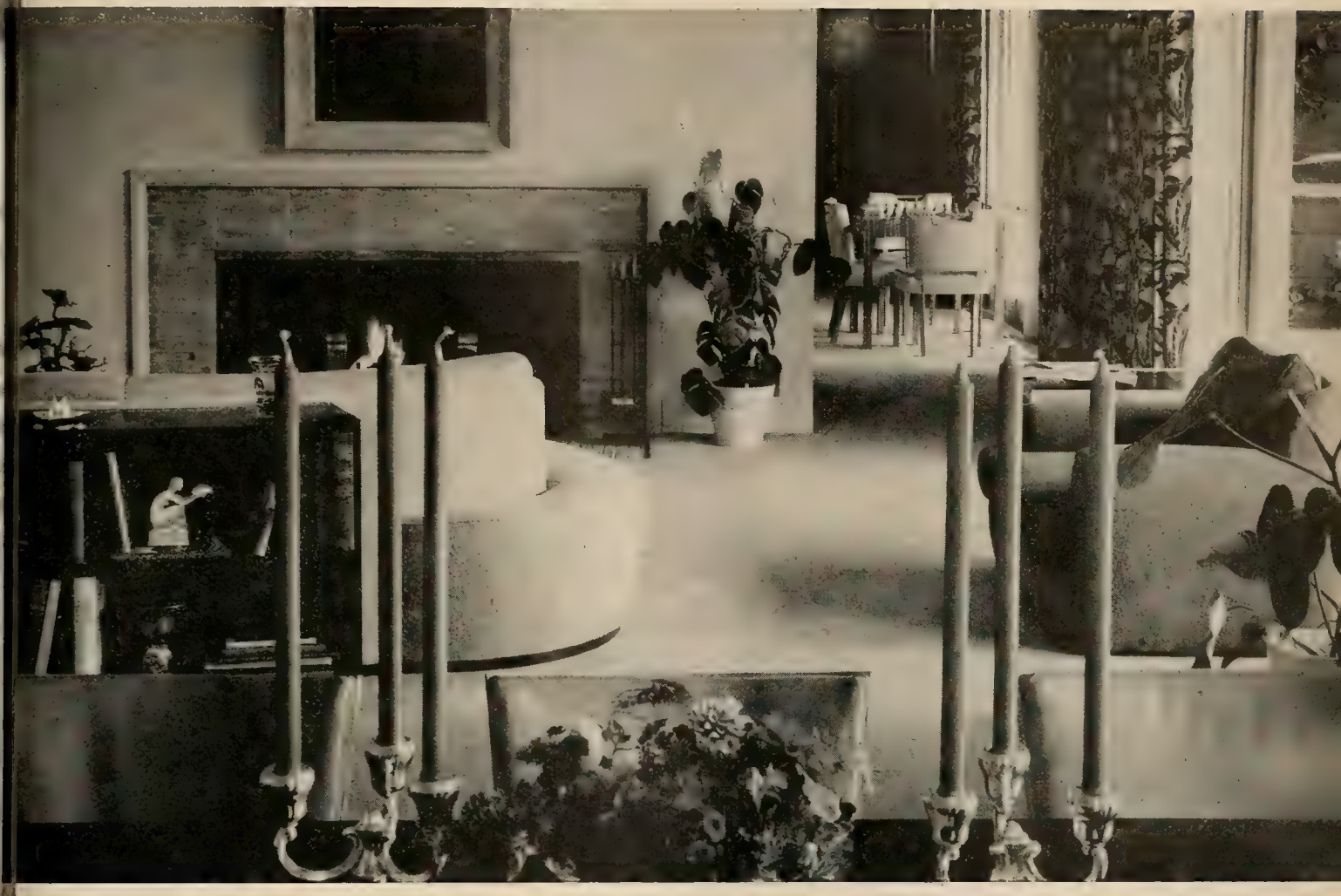


A gleaming dining table with black top is decorator's dream and housewife's pride; handpainted wall shows a scene of Hans Springer's home town. To the right, original "modern" lamp and streamlined desk created by Laszlo for the Springers 20 years ago when they lived in Vienna. Designer and home owner had modern ideas even then!

Paul Laszlo interprets the modern mood

in a house built to make a pleasant adventure, a joy

to his long-time friends, the Hans Springers



ista from dining area showing wide entertaining space; conversational centers of interest closely related by pale carpet, cool walls.

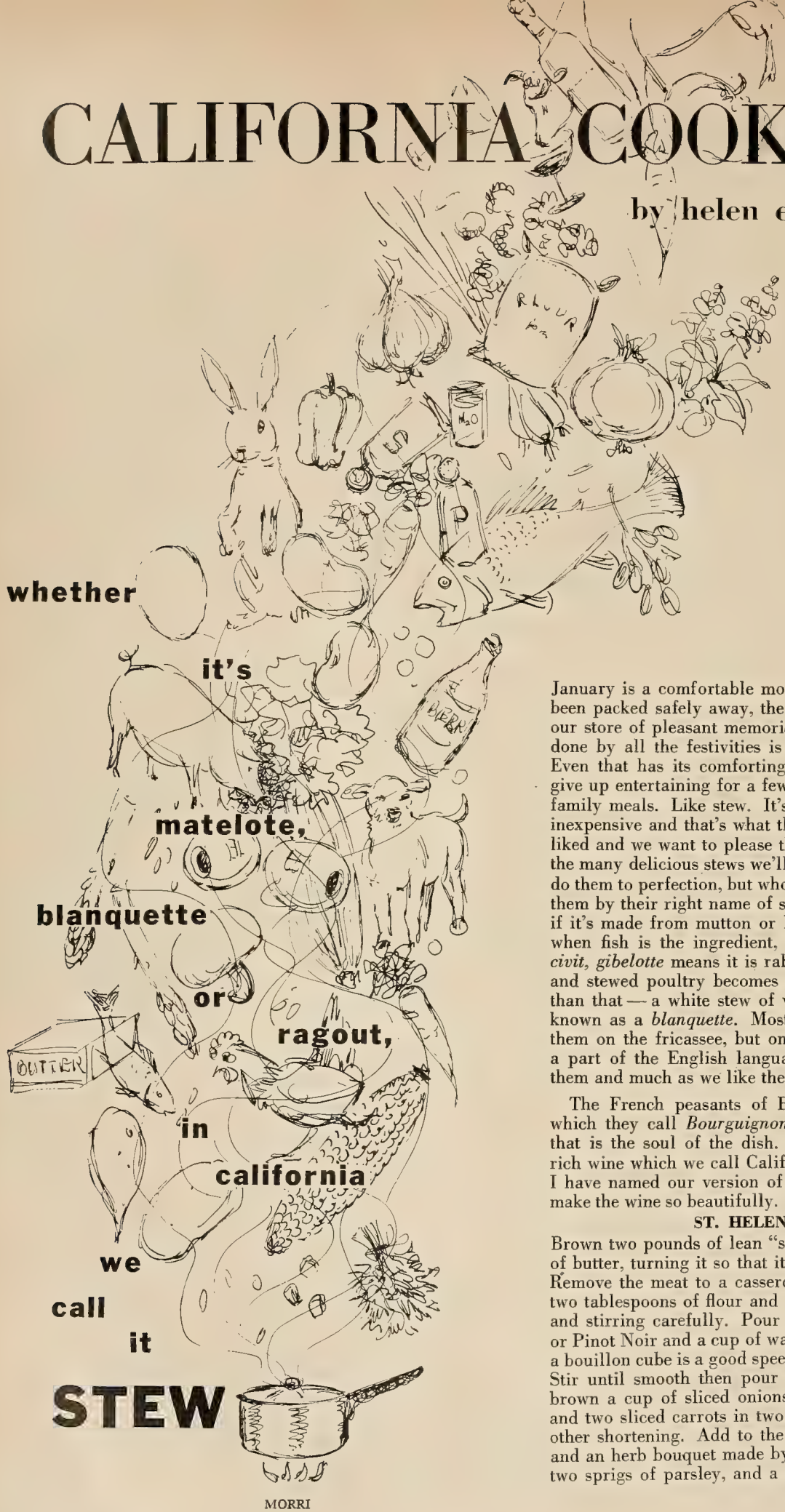




Two views of the patio, artistically and irregularly paved to permit outdoor entertaining and ingenious planting; the modern barbecue pit is focal point of every summer's program, used on warm days throughout the year.

CALIFORNIA COOKS

by helen evans brown



January is a comfortable month. The Christmas baubles have been packed safely away, the giddy parties have been added to our store of pleasant memories, and the only apparent damage done by all the festivities is a temporary pain in the budget. Even that has its comforting aspect — it means we'll have to give up entertaining for a few weeks and have some good plain family meals. Like stew. It's easy and we're feeling lazy. It's inexpensive and that's what the bank balance ordered. It's well liked and we want to please the family. As we ponder which of the many delicious stews we'll have we think of the French, who do them to perfection, but who have a strange aversion to calling them by their right name of stew (*etuvee*, to them). In France, if it's made from mutton or lamb it's a *navarin* or an *haricot*, when fish is the ingredient, it's a *matelote*, stewed hare is a *civit*, *gibelotte* means it is rabbit, when it's game it is a *salmis*, and stewed poultry becomes a *fricassee*. They go even further than that — a white stew of veal or sweetbreads or chicken, is known as a *blanquette*. Most Californians will go along with them on the fricassee, but only because that word has become a part of the English language. The others, well as we cook them and much as we like them, are best known as stews.

The French peasants of Burgundy do a superb beef stew which they call *Bourguignone*, after their own rich red wine that is the soul of the dish. In California we have a similar rich wine which we call California Burgundy or Pinot Noir, so I have named our version of this stew after a spot where they make the wine so beautifully.

ST. HELENA BEEF STEW

Brown two pounds of lean "stewing" beef in three tablespoons of butter, turning it so that it will be well colored on all sides. Remove the meat to a casserole. To the juices in the pan add two tablespoons of flour and allow it to brown, cooking slowly and stirring carefully. Pour in a cup of California Burgundy or Pinot Noir and a cup of water or stock. (A cup of water plus a bouillon cube is a good speedy solution of the stock problem.) Stir until smooth then pour over the meat. In the same pan brown a cup of sliced onions, a finely minced clove of garlic and two sliced carrots in two tablespoons of beef drippings or other shortening. Add to the meat along with salt and pepper and an herb bouquet made by tying together a sprig of thyme, two sprigs of parsley, and a half a leaf of bay. (If you don't

have fresh thyme use a pinch of the dried variety and put the herbs in a little cheese cloth bag or a tea ball.) If the liquid does not come to the top of the meat, add some water, then cover and cook very slowly, either on top of the stove if your casserole can take it, or in the oven. After about two hours, test for tenderness and for seasoning. It will probably need more cooking but you won't want to cook it until it's dry. (At this point a jigger of brandy may be added if you are feeling extravagant, but it is not necessary, nor is the wine if that is too much for your pocket book. Cider, tomato juice or even water may be substituted, but then we ought to change the name.) When the meat is tender remove the herb bouquet and sprinkle the stew with minced parsley. Serve with mashed potatoes or rice and don't forget that a glass of the same red wine will turn the meal into feast. (Maybe we'd better ask someone in to share it, after all.)

Beer cookery, in case you haven't discovered the fact, is becoming very popular. This recipe has a Flemish background but as we make fine beer in California it is quite natural that we have taken it for our own.

VEAL STEW WITH BEER

Brown a dozen small peeled onions in a quarter of a cup of butter or shortening, then add two pounds of boneless veal, cut into pieces about the size of the onions. When the meat is lightly browned push it and the onions to one side of the pan (I hope you're using a big one) and smooth three tablespoons of flour to the fat, stirring out any lumps before pouring in a (12 oz.) bottle of beer. The following seasonings, all cozily tied together in a cheesecloth, are added: a blade of mace, a crushed clove of garlic, a small piece of bay leaf, two cloves, a good big sprig of crushed parsley and a pinch of thyme. Pepper and salt are added to taste and the whole is covered and simmered until tender, with additional water or stock being added if needed. Serve with crusty chunks of warmed bread and don't hesitate to dunk up every last drop of the precious sauce. (That's good enough for guests, don't you think?)

In the deep south they make a wonderful stew with squirrels or sometimes with chicken. It's called Brunswick Stew and it's a mighty fine meal in itself. In California we make it with rabbit and we call it good.

RABBIT STEW, BRUNSWICK STYLE

Have a large rabbit cut in serving pieces and dredge them with flour that has been seasoned with salt, freshly ground pepper and a little powdered thyme. Brown the meat in a half cup of bacon fat, along with two cups of coarsely cut onions, then pour in two cans of lima beans and two cans of whole kernel golden corn, juices and all, and a large can of tomatoes. Next comes two cups of white or sweet potato dice and enough water to just cover the meat (if necessary). Simmer until the rabbit is tender, correct the seasonings and serve from a soup tureen with plenty of hot corn bread sticks. All you'll need to finish off a perfect meal is some fruit and cheese — perhaps one of those heavenly camemberts from Petaluma and some crisp red apples from up Washington way. (And perhaps a guest or two, to enjoy it with us.)

If you have a fisherman in the family you may often wish that there were different ways of cooking it besides the inevitable fry. There are, of course, hundreds of them. A matelote, as the French call this stew made with red wine, is an especially good one because it can use up an assortment of fish that vary in size and variety.

FISH STEW WITH RED WINE

Cut two pounds of fish in medium sized pieces, removing the skin if you wish, and the larger of the bones. Brown it lightly in a quarter of a cup of butter, then remove it carefully from the pan. Chop a large onion and saute it in the butter remaining in the pan, pour in two cups of red wine and simmer with an herb bouquet for a few minutes. Peel a dozen very small boiling onions and brown them in butter in another pan. After they are golden toss in a dozen mushrooms (This is optional, but good.) and cook slowly for another five minutes. Combine fish, sauce, onions and mushrooms, correct seasoning and simmer tenderly until the fish is done. It shouldn't take long and if the onions were small enough and browned enough they should reach the done stage at the same time. I hope. Serve this with heart shaped pieces of toast for a classic and charming touch. (So charming, in fact, that it would be a pity not to ask some friends to try it, too.)

While stewing away at the stove I can't overlook one of the best of them all — kidney stew. In California we have our own special way of doing this homely dish: we use not Champagne, as the French do, but one of our own nice white wines, a Pinot Blanc.

SONOMA KIDNEY STEW

Remove the skin from six lamb kidneys and cut them in quarters. Cook them quickly in one third cup of butter for three minutes. Sprinkle on a tablespoon of flour, stir smooth, then pour on one and a half cups of Pinot Blanc or other dry white wine. Season with salt, pepper and a grating of nutmeg, and one tablespoon each of minced parsley and chives. Cook just long enough for the kidneys to lose their bloody look and serve at once with triangles of buttered toast. (Good enough for guests!)

Fricassee is a French cooking term well understood in English. It originally meant to fry: an old cook book has it "your fricasys are dishes of many compositions and ingredients as Flesh, Eggs, Fish, Herbs and many things, all prepared in a Frying-pan." But though a fricassee has become as American as pumpkin pie our English forefathers didn't always go for it. William King wrote contemptuously of French cuisine "Their stinking cheese and fricasy of frogs" but by the time Hannah Glasse wrote her famous "Art of Cookery" she included more than a dozen recipes (I mean *receipts*) for "*fricassy*." And so fricassee came to America and eventually to California. Being Californians we naturally improved upon the original.

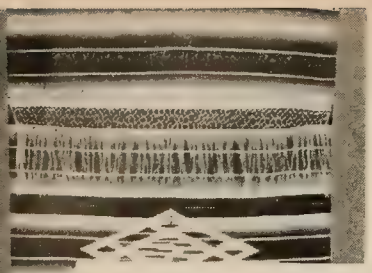
CALIFORNIAN FRICASSEE OF CHICKEN

Have a good fat hen disjointed and cut in serving pieces, saving the fine yellow fat. Heat it (the fat) very slowly in the oven until there is nothing left but some golden oil and a bit of brown crackling. Dredge the chicken with seasoned flour and brown it lightly in a half cup of the chicken fat, taking care not to burn it. Remove the browned chicken to a casserole or Dutch oven and in the fat remaining in the pan wilt a bunch of green onions that have been minced fine. Add to the chicken along with an herb bouquet and enough liquid to come to the top of the chicken. (The liquid may be stock made from chicken feet, wing tips and neck, or it may be veal stock or water. Also part of it, say a half cup, may be white wine.) Simmer gently until the chicken is *just* done. Don't let it get dry and stringy. Add a can of pitted ripe olives, drained, and correct the seasoning. If too thin put in a little flour and butter that have been kneaded together and cook a few minutes longer. Serve with parsley dumplings made by adding a half cup of that herb, minced, to your favorite dumpling recipe. (This is party fare in anybody's language.)

A *blanquette* of veal is a fancy dish made from an humble cut of meat — the breast. It may also be made of lamb, poultry or sweetbreads, as I guess I've already said. But did I say it was delectable? And don't you think that *blanquette* sounds more appetizing than *white stew*, even in California?

BLANQUETTE OF VEAL

Have three pounds of breast of veal cut in neat pieces, cover them with water, add a stalk of celery, a half an onion and an herb bouquet, and simmer gently for thirty minutes. Remove the meat, slip out the bones, strain the sauce, season it with salt and white pepper, and in it cook a dozen small peeled white onions. When the onions are all but done return the meat to the sauce along with a dozen white mushrooms or a cup of diced and parboiled celery root. Rub together three tablespoons each of flour and butter and cook it in the sauce. Simmer until the meat is tender. Now beat the yolks of two eggs very slightly, dribbling into them a half cup of the hot sauce. Add this to the remaining sauce and heat but do not boil. Serve it with noodles and a bright green vegetable — maybe asparagus. (Of course nothing's too good for the family but every one of these stews are good enough for your very favorite friends. Besides, who wants to give up entertaining?)



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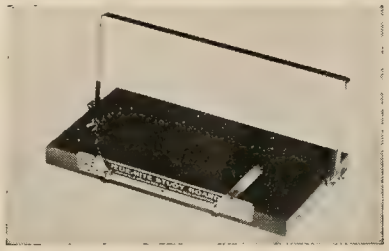
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High Flyer

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VOL. IX NO. 1 . . . FEB., 1950



ON THE COVER:

"Big Top" inspired Lil' Alice dress . . . balloon dots accentuate the crisp importance of this two-piece dress with pert peplum over slim skirt. Fashioned for juniors by Alice of California of William Simpson's Seeress in gay circus colors; navy, red, turquoise with white dots. Sizes 7-17, about $9. Red Red lipstick by Guitare and Atkinson's dashing cologne. The photograph, by Frank Stiffler.

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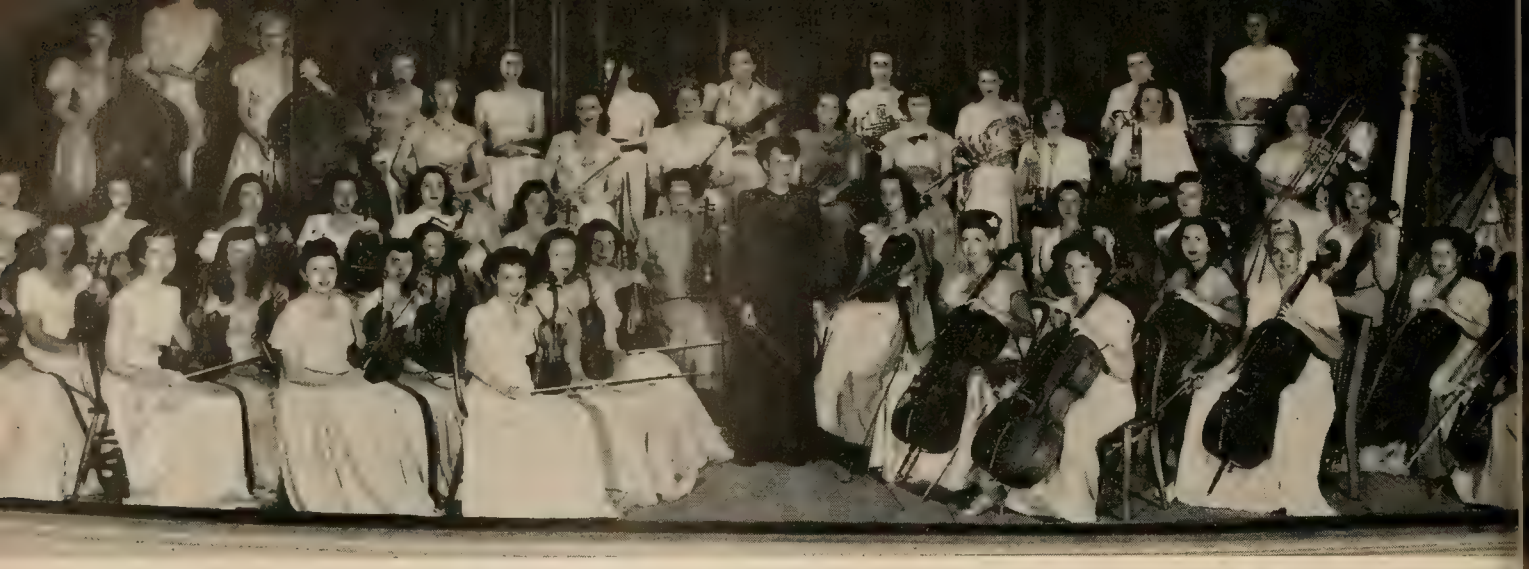
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Starting out in 1893 as a small group of twenty-five performers, the California Women's Symphony today is a full-size orchestra with ambitious plans for the future. Talented Ruth Haroldson, who has conducted the Women's Symphony for the past ten years, has the strictest musical standards and insists the orchestra be judged "not merely as women but as musicians."

Musical Whirlwind

Women in Symphony: A Biological Difference Only

BY HELEN IGNATIUS

The California Women's Symphony holds the rather unique position of being one of the oldest and yet the youngest all-female orchestras in the entire world. Though it has been in continuous existence for fifty-seven years, the average age of current members is a scant twenty-four.

Of course the fact that the symphony includes not a single male among its ranks is considerably more than just unique.

It is not definitely known just who instituted the theory that symphony orchestras absolutely *must* be composed of members of the male sex, but nonetheless the fact remains that most symphony orchestras insist that women seat themselves in the audience rather than on the stage. Now to anyone who has devoted any time to the matter, this is a most strange and interesting state of affairs. And to our knowledge just *why* this state of affairs exists has not been accorded the proper amount of serious thought.



The group of young ladies above, clustered around conductor Harley Hamilton, presented the first concert of the California Women's Symphony 57 years ago in downtown Los Angeles.

To Ruth Haroldson, conductor of the California Women's Symphony, this fact long has been regarded as one of life's most annoying problems. In defense of all-female symphony orchestras she once wrote that "present day philosophers and educators believe that the difference between men and women is biological only and not a psychological and temperamental problem. . . . Music is an expression that rises above the barriers of color, creed, age, or sex. It is immaterial whether

a man or a woman is the physical medium through which the finest of symphonic literature is presented. Undergirded by a certain amount of technical proficiency, the artist is no longer a man or woman, but a human soul lifted into the realm of understanding, expression, and appreciation in the presence of great music."

We cannot delve into the metaphysical and philosophical implications of this theory, but offhand we can think of no sensible reasons why a trombone, for example, or a cornet for that matter, should not be played by women as well as by men. However, it is our considered opinion that a women's symphony *does* present certain problems which a male symphony never has to face. After the rehearsals are over, all that a man-in-symphony must do in preparation for a concert is to insist that his wife put his cufflinks and black bowtie someplace where the human eye can view them without benefit of binoculars. A woman-in-symphony, on the other hand, must have her hair set, "do" (as the expression goes) her nails, attend to the pressing of a formal gown, choose the correct color of lipstick, and so on almost *ad infinitum*. Just getting to a concert on time, therefore, is a problem in itself.



n Haroldson, conductor of fornia Women's Symphony.

Then again, rehearsals and concert schedules are often disrupted when a woman decides, for a brief period of time, to sacrifice music for a family. This brings about yet another provoking situation. Husbands must become baby-sitters. And even if they are not baby-sitters, they are instrument-carriers. Either state of affairs seems to annoy at least four out of five husbands. Consequently, women in symphony orchestras have conflicts in realms other than the purely musical.

To further complicate matters the California Women's Symphony has geographical difficulties to combat. So great are the distances separating one community from another that merely trying to assemble the orchestra for rehearsal is a major undertaking. Auditions and rehearsals are held at Belmont High School in downtown Los Angeles, and the members of the symphony reside in such far flung areas as Santa Monica, Bell, Whittier, San Gabriel, North Hollywood, Inglewood, Westwood, Pasadena, Burbank, Baldwin Park, Orange, and even North Redondo Beach.

That many of the girls have absorbing jobs and interests outside of the symphony is yet another major problem. For example, trumpet player Orrel Johnson works in the Costume Department at Warner Bros. Bass violin player Ethel Seigfried is a secretary in Los Angeles. Flutist Elise Baxter Moenning raises German shepherds. Bass player Marilyn Mayland trains and grooms her three Palomino horses. First cellist Anita Lhoest is a movie actress at Columbia and recently starred opposite Johnny Weissmuller in the *Captive Girl.* Even assistant-conductor La Ruth Anderson does not devote full-time to the symphony. In addition to swimming, gardening, and playing tournament tennis, she teaches bassoon, violin, viola, flute, clarinet, trumpet and just about everything else with the possible exception of the organ.

Because of all these various distractions, Miss Haroldson has made an iron-clad rule that the girls must send a substitute whenever they are unable to attend rehearsals. One evening the flutist was absent and to make amends she sent a young man gigantic enough to play tackle on the Notre Dame football team. He managed to perform the flute with no apparent discomfort, but unfortunately the young ladies seated behind him had considerable difficulty peering around his shoulders to catch cues from the conductor up in front. Despite this and other unnerving experiences, Miss Haroldson has managed to transform the Symphony from a sort of women's musical society to an outstanding group of top-notch union musicians.

The orchestra was founded in 1893 by Mrs. M. Larrabee and Mrs. L. Loeb with Professor Harley Hamilton as con-

(*Continued on page* 46)



SHEER DELIGHT . . . *BARBARA BARONDESS MACLEAN'S* IMPORTED ORGANDIES WITH A LIGHT AND FRAGILE AIR, WORN BY MARILYN MAYLAND, BETH HOLT, AND LA RUTH ANDERSON OF THE CALIFORNIA WOMEN'S SYMPHONY. YOUNGER THAN SPRINGTIME IS THE WHITE WITH CAMELLIAS APPLIQUED ON SKIRT, THE SWEET SHIRTWAIST DRESS, LEAF-PRINTED SKIRT.



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PEGGY HUNT'S POSITIVELY MAGICAL MARQUISETTE GOWN, *OPPOSITE LEFT*, WITH A FLOATING HALF SKIRT, FLOWERS AT THE BOSOM. *OPPOSITE RIGHT*, *HOWARD GREER'S* INSPIRED TREATMENT OF PURE SILK BIANCHINI GRAY AND LILAC TAFFETA, WORN BY VIRGINIA EVANS, *LEFT*, AND LA RUTH ANDERSON.

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OR CREATE A BLOUSE-SKIRT COSTUME!





Lovely blouses for Spring . . . gay prints, elegant batiste, shimmering tissue faille, wool jersey, nylon, cotton. Blouses strictly tailored or tucked, ruffled, bedecked with laces and bows . . . to change the mood of your suit, or simply to achieve the complete costume look so important in 1950.



LIFE IS IN TUNE FOR MEMBERS OF THE CALIFORNIA WOMEN'S SYMPHONY . . . ACCUSTOMED TO FIT MOOD TO TEMPO, THEY'RE EQUALLY SMART IN CHOOSING CLOTHES SUITED TO ACTIVITIES OF THE DAY. FOR REHEARSAL, DIMINUTIVE VIRGINIA EVANS CHOOSES CHECKS-N-PLAIN DRESS WITH BRIEF BOLERO, STYLED FOR TINY WOMEN BY *SERGEE OF CALIFORNIA;* MARILYN ADAMS REPORTS IN *KEN SUTHERLAND'S* LINEN VEST AND SKIRT . . . GRACE NOTE IN COLORED BLOUSE!





PRACTICE SESSIONS AT THE HOME OF THEIR CONDUCTOR MIGHT FIND ANN COOLIDGE, *LEFT*, AND ROSE KAY CHECKING THE SCORE IN *MAX KOPP'S* VERSATILE VARIATIONS ON A THEME!



BEAUTIFUL SHEERS

FOR SPRING AND SUMMER

DON'T UNDERESTIMATE APPEAL OF SHEERS FOR SPRING TEMPTATIONS . . . FOR EVENING, DAYTIME, ACTIVE PLAYCLOTHES! *LEFT*, COORDINATES BASED ON A SHEER PREMISE: DOTTED SWISS OVERSKIRT, BATTLE JACKET OVER SHEER SHEATH SUNNER: *CASUAL TIME*. *BELOW:* SHEER COTTON SHEATH . . . REDINGOTE, PLEATED SKIRT, DOTTED SWISS STRIPE BLOUSE.

TABAK OF CALIFORNIA.

HOUSE OF MUSIC PIANO STOOLS.





LOUELLA BALLERINO PUTS HER OWN ORIGINAL TOUCHES TO DOTTED SWISS FROCK! IONIC COLUMN POCKET OF PIQUE!



Right, steep hill leading to Stebbins' home is banked with pink and white geraniums, and decorative lemon trees. Terrace is bordered with white daisy plants. White wrought-iron garden furniture upholstered in a bright green is placed along entire length of terrace. Below, Stebbins' home, painted dark green, is curved around mountain bluff in Hollywood Hills high above the glamorous Sunset Strip. Before Stebbins could begin construction on their dream house it was necessary to blast tons of solid rock from mountain wall.



LIFE IN THE HOLLYWOOD HILLS: SWIMMING ON THE ROOF

A mountain in the living room, a pool on the roof, a cobra skin bar, a sunken bath . . . all this and a stupendous view too at the home of Harry and Evelyn Stebbins.

BY HELEN IGNATIUS

Life in the Hollywood Hills—at the fabulous nine-room two-story home of Mr. and Mrs. Harry Stebbins high above the fabulous Sunset Strip—includes a number of fascinating possibilities, not the least of which is swimming on the roof. There is, for example, the prospect of watching underwater swimmers through the glass portholes in the entrance loggia; taking a steam bath or, if one prefers, a bubble bath in the luxurious sunken bathtub; viewing a motion picture in the projection room; chatting with someone three or four rooms away, not by undue stretching of the vocal cords, but through the use of the handy intercommunication system; mixing a martini or whipping up a quick batch of coco at the cobra skin bar; or, simply, stretching out on a terrace *chaise longue* and regarding, by day, the pale mauve hills and, by night, the seemingly endless stretches of lights in Hollywood and Los Angeles.





Designed by Harry Stebbins and decorated by charming titian-haired Evelyn Stebbins, the house fulfills in every conceivable way the California tradition of indoor-outdoor living. In one respect, it even goes *beyond* this tradition: a great slab of mountain actually forms the east wall of the spectacular living-dining room. The mountain, gunited and painted pale green, is planted with over 100 varieties of indoor plants and a massive fireplace with a 34-foot mantle has been carved into the center of the hill wall. The semi-circular fan-shaped roof is plastic glass webbed with narrow steel beams painted bright green. Green and mauve Vermont slate slabs seamed with white cement form the 20 by 25-foot triangular floor space in front of the hill wall.

The predominant color scheme in the living-dining area is green, white, and black with accents of red. On the highly polished black asphalt floor are pure white rugs of Mexican hand-loomed wool. The natural pine beams and natural white pine panels of the ceiling repeat the fan-shaped design of the glass and steel ceiling above the hill wall. The dining area is furnished with a tremendous bleached oak table, white leather chairs and sideboard. Focal point of interest in the living room area is a 100-year-old black Chinese tapestry embroidered in pastel birds, flowers, and figures. The Stebbins' collection of Chinese art objects is placed in the red and black breakfront cabinets of primavera wood on either side of the tapestry.

This is Harry and Evelyn Stebbins' interpretation of California Living . . . unorthodox, imaginative, and with a pronounced flair for flair.





Left: tremendous plate glass windows and two sliding glass doors provide a magnificent view of Hollywood and Los Angeles. Glass portholes in the entrance loggia provide view of underwater swimmers in the large pool built on the second-story level of house. Above: curving indoor stairway leads to pool and sunny roof terrace. An artificial waterfall emptying directly into the pool has been built into the rocky mountain to the right. Between cabanas opposite pool is a bar finished in cobra skin.

Opposite page: complex system of fine copper tubing with perforations at planter boxes provides water for indoor plants on the striking mountain wall of the Harry Stebbins' home. Opposite page right: the living-dining room area is lighted by lamps, white plaster candelabra, and an indirect lighting soffit of birch placed four feet below the glass ceiling and supported by a trio of tall steel columns painted glistening coal black.

PHOTOGRAPHS BY DERYL DAVIS

California Cooks



WHEN CALIFORNIA COOKS WANT THEIR FOOD TO GO FARTHER, TASTE BETTER AND LOOK LOVELIE THEY STUFF IT

By Helen Evans Brown

The man who first discovered that a goat tasted better when roasted over a fire, than when devoured raw, was on the way to becoming civilized, but it was the man—or was it his woman—who thought of substituting fragrant herbs and berries for the animals innards who really started the business of living to eat. And a good thing, too. Cooks have been stuffing things ever since, from the fig-filled sow's bellies of Ancient Rome to tomatoes filled with who-knows-what and coyly presented as a "Tomato Surprise". In California we stuff many things and for many reasons. We stuff a pitted ripe olive with smoked salmon because we think it makes a good and easy appetizer; we stuff cabbage with left-over meat because we are trying to make a dab feed a mob—and it does; we stuff a zucchini with a savory filling of garlic and cheese and tomatoes just because we can't bear them plain; and we stuff a pear with marrons either because we like it that way or because we feel like putting on a little dog. Stuffing can be as simple as putting pieces of celery, onion and apple in a wild duck or as elaborate as making a farce (And I don't mean what you do—farce means stuffing, farci means stuffed.) of paté de foie gras and truffles and filling a capon with it. In California we stick to the simpler kinds—at least sometimes.

A dish brought to California by the Mexicans and adopted as one of our favorites, is Chiles Rellenos con Queso, or chiles stuffed with cheese. There are many recipes for them but the very best ones I have ever tasted are those made by California's famous blind cook, Elena Zelayeta. The recipe is in her book, Elena's Famous Mexican and Spanish Recipes, but because she is such a generous person she gave me permission to give it to you.

Elena's Chiles Rellenos

Cut Monterey Jack cheese into oblongs about 1x2x½ inches. Around each piece wrap a strip of canned green chile. For each two whole peppers allow one egg and a tablespoon of flour. Beat the egg yolks until thick, add the flour then gently fold in the egg whites which have also been beaten stiff. Have a frying pan filled with hot oil to about the depth of one and a half inches. Dip the wrapped cheese into the batter one at a time, lift carefully with a spoon and put in the hot fat. Fry on one side until a lovely amber, then turn and color the other side in the same way. Drain on paper and let stand. And there's the wonderful thing about this recipe . . . you can let them stand and reheat just before serving time. This is the way: Make a sauce by mincing a half an onion and a clove of garlic very fine and cooking in a little oil (I'd say two tablespoons.) Strain two cups of solid pack tomatoes into the mixture, forcing the puree through the sieve, then add two cups of any kind of stock, preferably chicken (I'd use Sey-Co or some other chicken concentrate if I had no stock on hand. It is easy and very good.) When the sauce is boiling merrily season with one and a half teaspoons of salt, a half teaspoon of pepper and a teaspoon of oregano which is rubbed between the palms of the hands into the sauce. When serving time comes put the fried peppers into the hot sauce just long enough to heat them well—about five minutes. They puff with pride when heated this way and no wonder, they are a dream of culinary perfection. Serve them with Elena's refried beans (Frijoles Refritos), tortillas and a Mexican salad, say one made with avocados winth a tarter-than-usual dressing.

Californians love hamburgers and prepare them in all manners of skillful ways. One is

Montrose Stuffed Hamburgers

Make hamburg patties as thin as you can pat them (I wonder if that's how they got that name? Now slice red onions that are a little smaller in diameter than the hamburg patties, or tailor them to fit by removing a ring or two. Dip the slices in melted butter. Cut some nice creamy Monterey Jack cheese (Isn't it all?) in slices about a quarter of an inch thick, then cut in rounds the same size as the onion. If you don't eat the trimmings as you go, save them for melting purposes. Now sandwich the cheese and the onion between two hamburg patties, sprinkle with salt and pepper and broil either over charcoal or in your kitchen oven. Serve either with buns, picnic style, or as a main dish with a tomato sauce, but for goodness sake don't drown them with a so-called barbecue sauce—the kind that is so hot and spicy that you couldn't possibly taste the meat, let alone the wonderful melted cheese.

I hate to admit that Californians aren't always right about their eating habits. They usually are but once in a while they turn thumbs down on really good food—like mutton. In England and in many parts of this country it is considered a luxury, and indeed it is. Expensive restaurants in New York feature it yet here in California you practically need a Geiger counter to find it. The fancy meat markets won't touch it but you can sometimes find it in the "economy" stores. Of course this makes it worth hunting for because it is very inexpensive as well as very good.

Braised Stuffed Leg of Mutton

Have the butcher remove the skin, the gland in the lower muscle and the bone. Make an oyster stuffing by chopping a pint of oysters (those oversize Pacific oysters are ideal for this and less expensive than their baby siblings, the Olympias, or their snobbish Eastern cousins). Mix the chopped oysters with a cup of fairly dry bread crumbs, a quarter cup of melted butter, two tablespoons of minced parsley and two tablespoons of minced onions that have been "melted" in the butter. Season with salt and pepper and a very little lemon juice. Stuff into the cavity where the bone once was and sew securely. Now brown the mutton in butter or shortening (a quarter of a cup should be enough). Put the meat in a Dutch oven or a deep casserole with a tight fitting top and with it put two crushed cloves of garlic and either two cups of California dry white wine or the same amount of water. Toss in an herb bouquet, cover closely and cook in a 275 degree oven for two and a half to three hours, uncovering for the last few minutes. Make a gravy with the juices in the pan and serve with a puree of dried white beans or with lima beans.

The next recipe is frankly extravagant but so many of you readers think that's just what I am I hate to let you down—besides it's perfect for a party.

Stuffed Lamb Chops, Richmond

Have double rib lamb chops slit from the inside (or bone side), making the pocket a capacious one. For each four double chops use a quarter of a cup of fresh mushrooms, a three to four ounce tin of pate de foie gras and one green onion. Mince the onion and the mushrooms, cook them for three minutes in a tablespoon of butter then add your pate. Season with a little salt and a tiny bit of dried tarragon and if it seems too runny sprinkle in a few dried crumbs. Stuff the chops with the mixture. It is not necessary to secure the opening as the bones make a good closure. Broil the chops and serve them with broiled tomatoes and baked hominy. And at the risk of ruining my reputation I will confess that this very same dish can be made with mutton chops and Sell's Liver Paté for a fraction of the cost, but with glorious results!

Stuffed ham is not what you think: the stuffing is not put where the bone once was because the bone is still there. Here's how:

Herb Stuffed Ham

Make a dressing by combining a cup of minced parsley, a cup of minced onion, two tablespoons of minced marjoram and a clove of garlic that has been rubbed to a nothingness with a tablespoon of sugar. Now comes a half teaspoon of black pepper, a quarter teaspoon of ground cloves and a half cup of cracker crumbs. Moisten with just enough sherry to hold it together but don't let it be soggy. Now take a knife—preferably a boning knife or a strong paring knife — and make deep incisions in a whole ham weighing from twelve to fifteen pounds. Make the cuts clear to the bone, then press the knife back and push some of the stuffing into the resultant hole. Repeat this until the dressing is all used and the ham is enormous with its added bulk. Wrap closely in aluminum foil and bake according to the packer's directions. (I should tell you how when I don't know whether it's "tenderized," "tendered," or "Old fashioned.") Remove the foil towards the end of the baking, brush the ham with sherry and sprinkle with crumbs. Return to the oven to brown. When this ham is carved it will be gay with polka dots of savory green.

A recipe that has long been a favorite up and down the west coast is

Clam-Stuffed Eggplant

Select a large eggplant, cut the top off and scoop out the insides as carefully as possible so as not to hurt the beautiful purple skin. Chop the insides coarsely. Now cook a small onion, minced, in two tablespoons of butter, add the chopped eggplant, and cover. Cook very slowly until the eggplant gets a translucent look. Now cut four slices of buttered toast into tiny dice and toss them in, along with two cans of minced razor clams, juice and all, and two tablespoons of finely chopped parsley. Fill the eggplant with this mixture (which you've seasoned, incidentally), and cover the top with crumbs and dabs of butter. Place in a casserole small enough to hold it upright and pour a couple of tablespoons of water in the bottom to keep it from sticking. Bake in a 400 degree oven for thirty minutes.

Perhaps the lowliest and the best of all stuffed things is the cabbage, and there are as many ways to do it as there are cooks. I'll not give you an exact recipe because stuffed cabbage should be an economical dish, one that is made with what is left in the refrigerator. Maybe you have some scraps of ham, or a bit of veal. It could be pork, or liver, or tongue, or you could start at scratch with ground beef. The cabbage may either be scooped out from the stem end, stuffed and braised or steamed, or it may have its filling put between each leaf. This is done by steaming the whole head until it is pliable, then peeling it back, leaf by leaf, until the heart is reached. A spoonful of filling is spread between each leaf and they are put back into their original form. When finished you have a whole and rather obese cabbage which is, like the other, either braised or steamed. The filling? Your leftover meat, as much as you can wheedle off the bones, is chopped and mixed with a stretcher—usually rice. If there is any gravy around, toss that in too, and some chopped onion and an herb or two. (You'll want about two cups of filling for a small cabbage.) Taste it and be sure it is well seasoned, the cabbage will absorb a lot of salt. Moisten with stock or tomato juice if you have no gravy. When the cabbage is stuffed put it in a Dutch oven or a deep casserole with a couple of cups of liquid—tomato juice or stock or water or, best of all, wine. An herb bouquet would be a good addition. Cover and cook slowly, either on top of the stove or in the oven, until the cabbage is tender but not until it gets that boarding house smell. And if you think that's the vaguest recipe you've ever read listen to this one from an old cook book: "To force a cabbage take veale and porke until you have enuff and bray it, and put it into a cabbage. This makes a very fine side dish." Thought you'd like to know.



Virginia Davidson

The Lady Butcher Shows The Fashion Editor

The Best Dressed Meat in Town

VIRGINIA DAVIDSON has the distinction of being Los Angeles' only lady butcher, certainly the most fashionable . . . and her meats are dressed to a gourmet's taste.

One minute you read about Mrs. Davidson attending an outstanding social event; see her pictured at some swank affair. Next, you meet her behind the shining glass cases of her own immaculate shop in the Farmer's Market.

We sought her out among the well-dressed beeves hung neatly, all in a row, in the glass cooler she herself devised. It takes a woman to know how to glamorize food . . . and this completely open refrigerator display has the carniverous customers gaping.

"When Davidson-in-the-Farmers'-Market opened, I had no qualms about knowing fine meat, or running a market," the lady explained. "We've wholesaled Davidson meats to America's leading hotels and restaurants for years. The only problem was to let people know that, at last, they could get choice, Eastern corn-fed beef, retail, in Los Angeles.

"There is absolutely no substitute for corn," she quipped, "when it comes to providing a steak with flavor, juiciness and a certain *crunchiness.*

"May I help you, sir?" she interrupted herself, and put a well-manicured hand into a picturesque display of rare collector's item meats.

Only the finest eastern corn-fed beef, carefully aged, is handled at Virginia Davidson's meatery, and this same discrimination is extended in the selection of other meats and specialties.

In spite of a demoniacal insistence on quality and honesty, Virginia Davidson is light-hearted and a bit pixie-ish. This is reflected in the chatty, informal way the lady butcher advertises. Her trademark and brand name is "Topper," an elegant, triumphant steer . . . a juicy cutie from the corn belt. She informs you that custom cutting is the rule, not the exception, and that you can get steaks a foot thick and star-shaped, if you like. "Topper" is a beefy bon vivant who carries his weight well and tenderly!

When the Davidson beef-trust opened in the Farmer's Market in February, 1947, it looked more like a flower shop than a butchery, with hygenic walls of pale green, and glistening glass cases . . . a perfect foil for ruddy red ribs and beautiful steaks . . . and blooming flowers that represented good wishes of friends and well-wishers on the "lot."

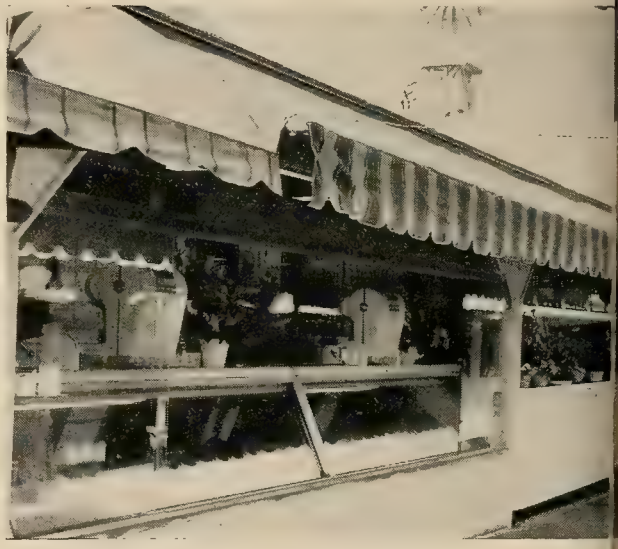
Leave it to a lady butcher to dream up something like this! She packaged sirloin steaks in heart-shaped cellophane boxes last February—tucked them into a frame of parsley, tied 'em up with satin ribbon and fresh gardenias, and sold them for Valentines to thrill the heart of a gourmet.

It's all a friendly, wonderful thing and while Virginia Davidson seems to take it humorously in stride . . . actually she is continually searching for new ideas (like the bacon-slicing machine that fascinates customers). She's a demon on personalized salesmanship, has a real feeling that the people of this world should eat well. During the disastrous freight embargo in Hawaii . . . where she had lived for many years . . . the lady butcher worried so much about hungry Islanders that she sold meat at cost, plus the airfreight charge of flying sustenance to Honolulu.

(*Continued on page* 50)



Sirloin steak in cellophane box, gourmet gift for a Valent[illegible]



"Davidson-in-the-Farmer's-Market," where meat is custom cu[illegible]

BY VIRGINIA SCALLON

Dried Arrangements: Subtle Colors And Beauty Of Form

BY LAURA E. McVAY

AWARENESS can bring you unexpected joy if you do not already possess it. Many people ride along the highway or walk in the country or hills without seeing the many fascinating materials which can be used as decorations or flower arrangements. Imagination must also be called upon but if you combine these two faculties, you will find hours of pleasure.

There are unbelievably beautiful seed pods, graceful grasses, cattails, dried leaves which all take on a variety of shades of delightful browns. Stroll along a dried-up stream bed and discover the grasses and reeds which develop most interesting seeds in the fall. If you will make a collection to take home and arrange in a brown piece of earthenware or a wooden chopping bowl, you will have a symphony in brown, and a bouquet which will last for weeks. Some of the smaller pods or grasses will have to be tied in small bunches to become effective in an arrangement. They are too small to be interesting and they lose their identity unless concentrated in a group.



Cattails are large enough to give character to a dried arrangement. Keep the larger ones well toward the bottom and the smaller, slender ones at the top. The leaf of the cattail grows in the most willowy and graceful curves, and should be used to give lightness and airiness to the heavier material.

The seed pods from the jacaranda, pods from the many flowering eucalyptus and magnolia offer useful material to those who live in Southern California. If you are fortunate enough to have the wood roses from Honolulu, you have the ideal material for the center of interest or focal point of the arrangement.

Another charming seed pattern coming in the late Spring or early Summer is the Silver puff (see illustration). This grows in the foothills and must be gathered before the seed pod opens. It belongs to the composite family and looks like a dandelion with a long stem. When the stem turns brown, these pods are ready to pick. Place them on a frog or in a container so they will not touch each other, and then enjoy watching them unfold. If not disturbed they will last months. The drier ones will open over night, but if picked too green they will not puff for several days.

If the arrangement has been made on a frog and without a container, place rocks or a piece of driftwood at the base to cover the frog.

Put into practice the slogan: "The great joy of finding hidden beauty in common things."

SELECTED BECAUSE . . .

we believe in them



Louella Ballerino, angel bow



Louella Ballerino, jester collar



Agnes Barrett, embroidered denim

Pat Premo, flower dresses

Peggy Hunt, evening coat

Joy Kingston, voile for play







sual Time,
coordinates

ltex,
flirty skirt

ltex,
jeweled suit







asual Time,
collar accent

ountry Club,
forever classic

eorgia Kay,
gingham applique







eauville Models,
two tones

eorgia Kay,
midriff

raff Californiawear,
stripes 'n slacks







ddie Masters,
glorified jumper

ddie Masters,
dotted Swiss

gnes Barrett,
pocketed pushers







BARE YOUR SHOULDERS





FASHION DOES TRICKS TO BARE SHOULDERS TO SUN . . . T-SQUARE NECKLINE FLOWER DRESS, MATCHING BOLERO; *HOLLYWOOD PREMIERE. CENTER,* SEERSUCKER PIQUE HALTER DRESS, *ROYAL OF CALIFORNIA.* MATCHING JACKET TO GO-WITH! *RIGHT,* NEW HALTER TECHNIQUE IN SEERSUCKER PIQUE: *GEORGIA KAY.*

GET OUT AND SHINE IN THE SUN!



SUNSHINE CLOTHES IN THE MOST FABULOUS COMBINATION OF COLORS . . . SILK SHANTUNG IN PURE BLACK AND BURNISHED COPPER WITH BLACK STARS! A WONDERFUL COORDINATED GROUP OF MIX-MATCHABLES BY *BARNEY MAX*. THE FOUR SEPARATE PIECES: BACK-WRAP OVER BLOUSE, SKIRT WITH UNPRESSED PLEATS, SLEEVELESS BLOUSE, VERY TRIM SHORTS.

(*Continued from page* 15)

ductor. A symphony of twenty-five young women performed the first concert in the Congregational Church on the corner of Sixth and Hill Streets in downtown Los Angeles. Listed on the program were no less than eight composers: Tobain, Donizetti, Flowtow, Strauss, Clinton, Moses, Haydn, Bevan, and Rossini. Highpoint of the program was a cornet obligato by Miss Matilee Loeb.

Today the California Women's Symphony is very flexible as to size and can be expanded to an orchestra of 100 performers. Their repertoire is extensive. During the 1948-1949 season, for example, the orchestra performed twelve major concerts, most ambitious of which was a three-day Bach festival at the Wilshire Ebell Theatre. Twenty different soloists, both vocal and instrumental, were presented and Miss Haroldson handled with skill the full orchestral transcriptions as well as works for chamber orchestra and choral groups.

Commenting on Miss Haroldson's performance at the Bach Festival Margaret Harford in the *Hollywood Citizen News* wrote: "In short, the lady on the podium did a superb job reflecting what her large following already knows—her approach to the music of Bach is sound as granite and thoroughly seasoned." Albert Goldberg on the *Los Angeles Times* (who never has been known to use anything but the toughest standards for musical performance) wrote: ". . . the women, with the assistance of three men among the soloists but with none in the ranks, gave conscientious and enjoyable readings to a variety of Bach both in original and arranged forms."

The three-day Bach festival represented months of what Miss Haroldson described as "gruelling work." Preparing a three-day Bach festival is somewhat akin to being sentenced to three years of hard labor. Miss Haroldson, however, managed to telescope the necessary planning, rehearsing, and whatnot into three months. To plan the three one-and-a-half hour concerts, she went to the Olympic Peninsula where apparently, according to Miss Haroldson, there is "nothing but Indians, bears and solitude." She left the Peninsula with three well-planned Bach concerts as well as enough energy and inspiration to carry on through the long hours of rehearsal.

On the podium during a concert, the conductor (flawlessly dressed) appears to be doing very little except "stick-waving" as Miss Haroldson puts it. As a matter of fact, Miss Haroldson states that to conductors the question-most-asked is "What is all that hand-waving about anyway?" Actually the right hand attends to rhythmical demands and the left hand controls interpretation and blending. But the very least of a conductor's duties, in the opinion of Miss Haroldson, is to beat time. In other words, with a professional orchestra, a conductor is never obliged to function purely as a metronome. But neither is a conductor merely a sort of walking library of the world's great musical literature. He (or she) must have intimate knowledge of all instruments and should be able to play at least one effectively; know all branches of music theory; be able to read four clefs at one time and to transpose for all instruments; have lightning technique in the art of sight-reading.

Of the utmost importance, however, is the conductor's individual interpretation of a composer's style and essential aim. And finally, his (or her) greatest responsibility is to inspire the orchestra. It is impossible to catalogue the qualities which enable a conductor to inspire an orchestra, but certainly they include in addition to superior musicianship great diplomatic and social ability and a strong intellectual and emotional drive.

Most conductors seem to be of the opinion that conducting one orchestra is a more-than-full-time job. Miss Haroldson, however, has taken on a number of other responsibilities. As a professor at Whittier College she teaches violin, string ensemble, chamber orchestra, conducting, and orchestral instruments. In her spare time Miss Haroldson takes color movies, goes ice-skating (her father was one of Norway's champions), plays her 145-year-old Gagliano violin, takes care of her new Whittier home which she describes as a "steel-reinforced pored pumice house with a great deal of glass."

Miss Haroldson is an attractive blue-eyed woman with a great deal of energy and talent. Her hands are expressive and she uses them frequently to punctuate her conversation. She is simple and completely unassuming with none of the super-dramatics often associated with "artists."

And yet she is an artist of the first calibre. At the age of eighteen, after studying with Jacques Gordon and Leo Sowerby, Miss Haroldson was graduated from the Post-Graduate Department of the American Conservatory of Music. She won the highest honors in her class as well as the Full Scholarship Prize. During the next four years, after highly competitive examinations, she won scholarship awards at Juilliard's. Her career as a solo violinist includes an engagement with the Chicago Symphony, an extensive tour of the Middle West, a series of thirty concerts on the Pacific Coast, and a concert at the Century of Progress Exposition. For two seasons she appeared as a staff violinist at the Goodman Theatre of the Chicago Art Institute. And in the meanwhile, she was associated with the teaching staff of the American Conservatory of Music and directed the Stringed Instrument Department at North Central College in Illinois. She has held her current post as conductor of the California Women's Symphony for the past ten years.

Miss Haroldson's plans for the future continue to be a veritable musical whirlwind. She looks forward to the day when the California Women's Symphony (with the aid of the Women's Symphony Association headed by high-powered Mrs. Leiland Atherton Irish) can tour the entire state, present a series of concerts for young people, perform over the air, and perhaps some day become one of the leading lights of television.

Elinor Remick Warren: Marriage, Music, Magnetism

BY B. J. NORCOTT



Elinor Remick Warren, famed California composer, combines career with marriage, has three lovely children.



Seated at the piano is Elinor Remick Warren with her husband Z. Wayne Griffin and three children: Elayne, James, and young Wayne Griffin, Jr.

According to legend, musicians and composers are all supposed to have been born in a garret and in spite of starvation and frightful obstacles to have played or written their way to fame. The legend follows that their genius is undiscovered until after death. Elinor Remick Warren reverses this process and in spite of social position, marriage, three children and many other distractions, has found time to gain fame.

Knowing that Elinor Remick Warren has published more than 150 musical works and has toured the country many times as a concert pianist one might expect to meet a little old lady. Instead, she is a chic, lovely young matron with an enormous twinkle in her blue eyes.

"No, I'm not so terribly old, I'm not tottering yet and I *am* a woman." She explains this last by telling how often well-intentioned people, thinking to pay her a compliment would say, after hearing her play or hearing one of her orchestral works, "Why it sounds just like a man."

It is generally agreed that more world-famous musicians live in Southern California than in any other locale but it is hard to find one who actually was born here. Elinor Remick Warren *was* born in California. In fact, her family record dates back to the Gold Rush Days and her grandfather General David Remick helped write pages of history in California's early development.

California's own composer went to the Westlake School for Girls in Los Angeles and while there had her first songs published. Her own mother had early recognized the talent in her child and when Elinor at the age of five started picking out her own melodies had written them down. One year of college at Mills and then she couldn't wait any longer to devote her full time to music so she went to New York to study.

Success came rapidly to this child of music and soon she was touring the concert stages of the country with such artists as Florence Easton, Lawrence Tibbett, Lucretia Bori and Richard Crooks.

Her particular niche in the Hall of Musical Fame was won in the composing field. Her songs are included in the repertoire of such artists as Kirsten Flagstad, James Melton, Igor Gorin, Nadine Conner, Jeannette MacDonald and many others. Miss Warren says that Richard Crooks, Nelson Eddy, Lawrence Tibbett and John Charles Thomas have introduced more of her songs than any others.

Her lovely "Christmas Candle," originally written for children, is an annual feature on John Charles Thomas' program. Recordings of that song have been made by Mr. Thomas and in the popular field by Tony Martin. Her "Sweetgrass Range" was especially written for Nelson Eddy and has been sung by him from coast to coast. "White Horses of The Sea" is a favorite for Madame Kirsten Flagstad.

Miss Warren has now discontinued lengthy concert tours, first because she feels one cannot truly be creative and also be a full-time performer. She believes she cannot do full justice to both careers but for a woman, anything creative, be it in music or any other of the arts, is more satisfying than being a performer. It may be slower to accomplish but it can be done.

Her main reason for ending those long concert tours, however, is her devotion to her family and her acceptance of the responsibility to them. "While the children are in the play-pen stage, it may be all right to be off touring, but later, no. My husband keeps telling me to take plenty of time for my work and not to fuss about household duties but . . . even with the wonderful cooperation I have, there are some things I simply must do myself. How can I just walk into my studio and lock the door, ignoring the world outside? One of the children may have to be taken to the doctor because of a sore toe . . . the laundry man is here and I really must tell him again not to put so much starch in my husband's shirt, or, one pet has suddenly developed some ailment and so I must gather them all up, dogs, cats, birds, pigeons, turtles, guinea pigs, alligators and even a pet skunk and cart them to the vet. It's all fun, mind you, but there just aren't enough hours in the day."

It is difficult to get Miss Warren to talk about herself as she much prefers to tell about her attractive husband and three wonderful children. She is married to Z. Wayne Griffin, the well-known motion picture producer, who constantly encourages her and takes enormous pride in her talent.

Her oldest son, Jim, is a student at Pomona and at home are Wayne Jr. aged eleven and little Elayne, eight years old. Elayne's name is a contraction of Elinor and Wayne. All three children love and have an active interest in music. They like to listen as well as perform. Mr. Griffin has a fine tenor voice and a favorite family recreation is to gather in the music room following dinner to make music for each other. When Elinor was a child she accompanied her father on the piano. And now little Elayne plays for her daddy. Miss Warren is particularly pleased over Jim's increasing enthusiasm for Bach, Beethoven and Brahms.

The Griffins' beautiful home is filled with rare paintings and one of Mrs. Griffin's most highly prized possessions is a picture by famed Grandma Moses. She is intensely interested in her husband's work with motion pic-

(*Continued on page* 48)

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Marriage, Music, Magnetism

(*Continued from page* 17)

tures. There is a recording machine in the music room and she says she uses it constantly for critical appraisal of her new compositions and it has also been used to make a musical file for the family, starting with Elayne's first cry after she was born.

The Griffin family vacations each summer in the High Sierras. In fact, these mountains have been the inspiration for a number of Miss Warren's works; in 1947 Alfred Wallenstein conducted the Los Angeles Philharmonic Orchestra playing her mountain-inspired number "The Crystal Lake".

Musically she may compete with men but in looks and interests she is completely feminine. She is tiny, just five feet two inches tall, weighs 110 pounds, has large deep blue eyes and softly curling reddish brown hair. Elinor Remick Warren is a staunch supporter and admirer of California Designers. Jewelry she likes in moderation and her main consideration in selecting her clothes is to buy good things that will wear a long time, and gowns that will make her appear taller.

Her work as a composer follows a definite pattern as all her songs are written around fine poetry. She believes music enhances and glorifies the spoken word. She is constantly searching for poetry to be set to music and owns one of the largest private collections in the United States. Two of her most loved works for orchestra and chorus are set to Edna St. Vincent Millay's "The Harp Weaver" and Tennyson's "The Passing of King Arthur." This latter work requires more than an hour for performance, and was introduced first by the Los Angeles Philharmonic Orchestra, mixed chorus and soloist, conducted by Albert Coates. She has written and published for most musical fields, except opera, but for the last few years has concentrated on orchestra and choral numbers. Her pieces are favorites in the repertoire of college choruses.

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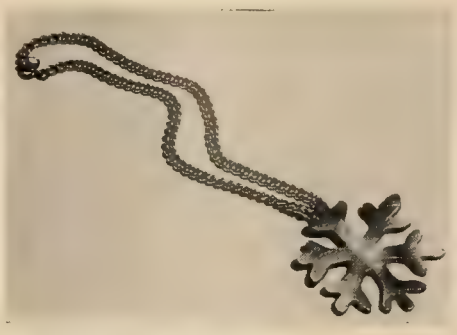
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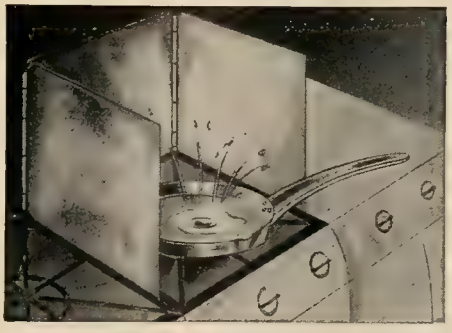
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Virginia Davidson: Lady Butche

(*Continued from page* 40)

Virginia Davidson has gone into a foreign field of e deavor, foreign for a woman, and given it flair and finess But she always has managed to live an extraordinary li in an ordinary way.

For several years before she moved to the mainland as th bride of Virgil Davidson (Los Angeles meat tycoon) sl ran a brokerage business in Honolulu. One of her large accounts was the Davidson Meat Co. and she still looks wis ful when she remembers the shiploads of beef she'd brin in at a time.

"I used to talk about a half million pounds at a crack now I sell a half pound of bacon. Wonderful bacon, though she added brightly.

Before this pint-sized woman took on the big job of in porting millions of pounds of meat, selling it, supervisin its unloading, transferring, storing and collecting for sam she was in public relations work in Honolulu. For many yea she made friends with the high, the low, the talented, th learned and the mighty. Of them all, she liked Charley M Carthy the best.

She says she'll always remember the luau they both a tended. Charley came in after the feast, looked at the tabl and said, "My God, Bergen, what happened? A wreck?"

"No," said Bergen, "It's a luau; you know, a pig feast.

"Oh," replied Charley, "You mean, the pigs ate here."

On the hobby side of life, the lady butcher can get alon just fine without a lifesaver in a big ocean; she can mak horses do things they didn't know they could do themselve and she's a flying enthusiast. She was the second woman t learn to fly in Hawaii, and way back in the thirties, she an another girl set an altitude record for light planes that existe for many years.

Proving that her hobbies are not all sports-minded ones, i collaboration with a friend she whipped out a Who-dun-i that featured a Chinese girl detective.

Now her favorite fictional character is "Topper."

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SHEER MAGIC FROM CALIFORNIA

At a glance, we sum up the most
exciting news of California's spring market week, we'd say . . . *sheer.*
For this is a season when sheer fabric makes headlines . . . organdies,
dotted swiss, voile, chiffon and tissue-thin material we love.
It's a season when sheer *over-fashions* have set a new rage . . .
over-blouses, over-jackets, over-skirts, aprons or boleros or redingotes
that shadow a slim little sheath . . . sheers for playclothes, too!
And if sheer doesn't apply actually to the fabrics of spring, well it's
sheeer magic . . . the way convertible, adjustable, reversible fashions have
taken the spotlight. We have convertible necklines that unfold or unbutton
clear to the shoulder-tip to give a variety of silhouettes . . . shoulders that may
be shirred up to shorten a sleeve. There's magic in the sleeveless vogue,
over-skirts or under-slips that come off to change the mood of a dress.
The halter weskit, patent leather accents in
belts or piping . . . ruffles, and ruffles in tiers . . . square dance fancies . . .
playclothes that range from sturdy little sailor suits to voiles
and sheer frivolities. Pure magic, too, imported shantungs, fine linens,
silk organdies, cotton satin, cotton tweed, new textures of pique.
But the biggest trick of the season . . . coordinates! Mixmatchables are found
in the glamour category these days; stores are opening new departments for
California's after-five switcheroos!
On the following pages we preview a few for you.

Premo's new dress, typical of the new season
because it's dotted swiss, because it's a bolero
er-up fashion with the new narrow straps on a
isole-top dress, open lattice work for emphasis.
s sheer beauty of a dress in sizes 10-18, J. W.
inson's, Los Angeles; Franklin Simon, Atlanta.



Polka dots . . . kelly, red or blue . . . on a great drift of sheer white organdy. Three flounces for a skirt, a very simple, very charming bodice. The belt, a fluttering velvet ribbon. By Jeannette Alexander . . . for spring and summertime parties.



One of the prettiest necklines of the season, lace in a pattern of grapes and delicate leaves over pure black linen. Peggy Hunt creation in dazzling white Birds Eye pique. About $50. The City of Paris, San Francisco; Emery, Bird, Thayer, Kansas City.





Sheers, fragile as butterfly wings and as diversely patterned: on these pages, the sheer beauty of polka dots, bands of flowers, pale shadow plaid, or pure white over a floral print. *Left:* Dark shades of organdy with wide bands of white flowers and leaves delicately traced on the full puffed sleeves and skirt. By Francine Frocks. *Below:* Rainbow of colors criss-crossing in a shadow plaid . . . iridescent silk organdy, with a sash of dark velvet around the waist. By Marjorie Michael.



Glazed chintz, with an overdress of fragile white organdy, a tight cummerbund, *opposite page.* And polka dots in confetti colors . . . red, royal, or green . . . on white organdy. A pleated cape, pleated underskirt, velvet sash. Both by Emma Domb, both perfect for *any* enchanted evening.





Up to the neck in fashion:

Dorothy Lamour's basic tissue faille dress with pique collar that does a dozen tricks . . worn primly as you see it, or high to frame the face, or removed entirely for a two-color impression, red on navy or black. Sizes 10-18, 9-17. About $23. At Nancy's, Hollywood; Mandel Bros., Chicago; Kaufman's, Pittsburgh.

Day-to-date lines, by Dorothy O'Hara. This is the new convertible neckline on a rayon linen dress with crisp, sure styling. Like a flower, the petal revers open up toward evening . . . a three-way neckline which translates a simple dress from a town-dutiful to the gown-beautiful for special occasions! Change of accessories, hat to shoes, makes the transition complete!









Max Kopp "Coffee Bean" Tissue Faille ●







● Max Kopp Faille, Taffeta Blouse, for small women

The Jacket Dress Is Fashion News for Spring

Take the out-and-out beauty of a soft little dress, add the practical charm of a cover-up jacket and you have an irresistible fashion for social-city-sun wear. Versatility is your greatest value today, and the ensemble with multiple uses makes good sense of fashion dollars. You'll find the vogue of dress-n-jacket throughout the fashion picture . . . from active play clothes to barest formal with a tiny jacket to toss over shoulders. Here we emphasize prints, show the complete change of air they take on with a jacket . . . also, basic faille suit-dress with gay blouse.



● Nathalie Nicoli combines silk, pleats



Mancini's Print Dress, Jersey jacket ●







Sun beams and stripes! . . . vertical shadows of woven stripes on pastel chambray, "that" cover-up jacket to increase its versatility. *Right,* horizontal stripes on another dress-n-coat combination. Both from Linsk of California.



● **Linsk of California, shadow chambrays**



Tiny boleros, halter weskits . . . two of the most important fashion notes of spring!

At left, Joy Kingston's cotton tweeds in a mix-matchable group of coordinates based on the brief bolero, the halter weskit to match or contrast (in pique). Sophisticated ombre stripes.

Below, Dee-On's brightly contrasting bolero ensemble in three shades of cotton, a wide wide belt to cinch the tiny waistline.

● **Joy Kingston, cotton tweeds**



Dee-On, bolero fashion in cotton ●



For The Summer Season . . . Low Necklines



And Flaring Skirts

Butterflies, red red butterflies on the wing around a full-flared white waffle pique skirt. The bodice, black linen, fitted over the waist and hips and slashed low for pretty shoulders. By Georgia Bullock. *Below:* Tropical print dress by Addie Masters, very full skirt to swing wide in a walk or dance, very low scoop neckline banded in black, very fitted (skintight) waist.





◀Two excellent ways to sally forth under the summer sun . . . a sundress with camisole top and capacious kangeroo-inspired pocket . . . and for those who want to tan a bit more, brief-brief shorts and a wonderful absolutely casual shirt to wear tucked in or hanging out quite loose and nonconstricting. Cocoa and white Wesley Simpson cotton. By Georgia Kay.

CALIFORNIA COOKS



Cheese is right

From morning till night.

By Helen Evans Brown

In California we find cheese the most versatile of foods, and use it lavishly. The habit of serving cream cheese, for breakfast, with hot buttered toast and jelly or preserves, is becoming more popular every day, and cottage cheese, with a salad, is almost synonymous with lunch around Hollywood way. As for dessert, the really smart hostess is eschewing fancy sweets and pastries and serving fruit and cheese in the Continental manner.

Californians are particularly proud of their own Jack Cheese, originally made in Monterey County, and often called Monterey Jack. Until 1912 or so this wonderful cheese was little known outside of the region in which it was made, but you can't keep a good cheese secret and soon its fame was reaching gourmets all over the country. One type of Jack cheese, the Teleme, is particularly sought after. Made in the Tomales Bay region, it is a square cheese, thinner than its rotund brother Jack, and it is softer, almost runny in its prime. Then there's Californian Camembert, made mostly in the Petaluma area. It is a cheese that must cause apprehension among the cheese makers of France. We make a good cheddar in California, too, though we still bow in the direction of Oregon, our northern neighbor, on that score. We eat quantities of these fine cheeses but it pains me to admit that we also eat prodigious amounts of a thing that bears little resemblance to cheese—much of it tastes like soap and not a particularly good soap at that. One "cheese" I had the misfortune to taste the other day was labeled "blend of cheese, cream, non-fat milk, solids, vegetable gum, citrate and salt." With all that stuff mixed in it would be hard for even the best cheese to retain its personality. So, before I go on with this cheese talk, let me emphasize that when I say cheese I mean a natural cheese, and I won't insist that it be made in California. That "cheese" I mentioned above wasn't made in California, but then neither is the wonderful cheddar produced in New York State, or the fine Swiss type and other cheeses of Wisconsin, or the delectable blue made in Langlois, Oregon.

Cheese, like wine, is a requisite at a really fine meal, but the two have more than that in common: they do wonderful things for each other. Drink a glass of red wine next time you have a bit of cheese and notice how much better they *both* taste! In France, where they produce quantities of both cheese and wine, they are so conscious of this need, one for the other, that they have an elaborate yearly wedding ceremony, priest, marriage license and all, where they "marry" a bottle of wine to a piece of cheese. The guests are probably mostly publicists, but why not?

Hollywood does not have the corner on the cheesecake market, rumor notwithstanding. They do, however, make it with considerable skill.

HOLLYWOOD CHEESE CAKE

Make a crumb crust by mixing one and a quarter cups of zwieback crumbs with one-third cup of melted butter. Season with a little ground cinnamon if you wish. Grease the sides and bottom of a pie pan with cold, not melted butter, and press the mixture in it, as a crust. Chill while making

the filling. Beat three eggs very light, add a half cup of sugar, a pound of cream cheese, a half cup of rich milk or half-and-half, a quarter of a teaspoon of salt, a half teaspoon of vanilla or lemon juice and, if you wish, a dash of cinnamon. Pour into the chilled shell and bake at 350 degrees for thirty minutes. Cool, sprinkle the top with grated almonds, and spread with one and a half cups of sour cream that has been mixed with three tablespoons of sugar, a pinch of salt and a half teaspoon of vanilla which have been beaten together. Return to the oven, now set at 425 degrees, and bake for ten minutes. Serve cold.

Another legend about Hollywood is that there is a cheeseburger stand on every corner—weird and strangely shaped buildings catering to weird and wonderful people . . . But we do know how to make a very good cheeseburger! Season lean ground beef with salt and fresh ground pepper and with a touch of scraped onion if you want it specially good. Handle it tenderly and pat it into cakes. Cook it on one side in shortening. (There's no doubt that butter will give it an extra nice flavor.) then turn it and put a generously thick slice of good cheddar or brick cheese on top. Continue cooking until the cheese is melted, then put between halves of toasted and buttered buns. Another version, and a remarkably good one, is to spread the hamburger with blue cheese that has been creamed with butter and then slipped under the broiler to melt.

Cheese fondue was first made famous by Brillat Savarin and it is still made in essentially the same manner. Classically, it is made with Swiss or Swiss type cheese—the kind with the eyes. (Did you know that when a Swiss cheese has no holes it is called blind?) This dish is perfect for your chafing dish, though it can be made over a low fire in an earthenware casserole.

CHEESE FONDUE

Rub a chafing dish or a casserole well with garlic. Chop or grate a pound of Swiss cheese and mix it with three tablespoons of flour, a grinding or two of pepper and a little salt. Put two cups of dry white wine in the garlic perfumed dish and as it begins to heat (Did I say that it was to be put over a low flame?) add the cheese, a little at a time. As it melts add more, until it is all in. Don't cook too quickly or allow the mixture to boil or it will become as tough as "an old motor tyre" as one Englishman expressed it. When all is smooth add a jigger of brandy or light rum, or the classic Kirsch. If you wish, that is. Now set the chafing dish in the middle of the table and provide your guests with cubes of sour dough French bread and forks. Let each man dip for himself. The bread cube has to be impaled securely on the fork so that when it is twisted in the thick salubrious concoction it will not slip off and be lost. The art of getting the dribbly food to the mouth is a bit of a feat, too. As you have probably guessed, this dish is not for formal entertaining, but follow it with a good green salad and some fruit and there is a Sunday supper at its best.

A good cheese or Mornay sauce is a necessary part of any cook's repertoire. Here's a simple one.

CHEESE SAUCE

Melt a quarter of a cup (half a cube) of butter in the top of a double boiler, then stir in a quarter of a cup of flour. Cook very slowly for two or three minutes, but don't brown. Now add two (2) cups of milk and cook until thick and smooth. This may be done over the direct heat or over the hot water in the bottom of the boiler. The first is quicker, the second safer. Now add the cheese and stir until smooth and thick. (If too thick thin with a little milk.) Season with salt and a speck of cayenne: you should have a gorgeous smooth pot of gold. This is not a Mornay sauce—the difference being that a Mornay is made with chicken or white stock and cream. If you like the idea, and you should, this cheese sauce may be made with wine. Simply substitute white wine or dry sherry for a half cup of the milk. Good. A cheese sauce has dozens of uses: Serve it with vegetables, croquettes, fish, with dozens of other things. Try, for instance, rolling cooked asparagus tips in thin slices of ham, securing with toothpicks and grilling in the broiler until brown, then smothering with the sauce. Or make pancakes—thin ones—spread with the sauce, roll, spread with more sauce, sprinkle with grated cheese and brown under the broiler. These same pancakes may be filled with minced chicken that has been mixed with the sauce, or with minced tongue or ham, for that matter. A very fine soup may be made by diluting the sauce with stock or milk until it's thick as you please. A quick potato-cheese soup is made by adding a few leftover mashed potatoes to this mixture, and whipping smooth. String beans, cauliflower and eggplant are particularly suited to a cheese sauce and a poached egg on corned beef hash becomes a rare treat when blessed with it. Then there's a toasted English muffin topped with a thick slice of fried tomato that has been sprinkled with minced green pepper and onion, and doused with cheese sauce. This will wow the men.

A cheese soufflé is as easy to make as most people think it isn't, if you get what I mean. The only ingredient that many people forget is a big black whip to snap when any member of the family shows signs of being late to table.

CALIFORNIA CHEESE SOUFFLE

Melt a quarter of a cup of butter, add a quarter of a cup of flour, a teaspoon of salt, a half teaspoon of chili powder and a quarter of a teaspoon of oregano, and cook until smooth and thick. Now add a half pound of grated cheddar cheese and cook until it melts, then pour in the yolks of six eggs that have been beaten thick and light. Cool slightly, then add the whites of the six eggs which have been beaten stiff. Pour into an ungreased baking dish and bake at 300 degrees for an hour and a quarter. (If you wish it to have that high hatted appearance draw the tip of a spoon around it about an inch from the edge. This before baking.)

That cheese is a favorite ingredient for hors d'oeuvre is obvious. It is used simply—a cube speared on a toothpick or a cheese dunk for potato chips, or it is made into elaborate quelquechoses. Usually the simpler the presentation, the better, though there are some hot cheese tidbits that are always popular. "Toasted cheese hath no master" is an old saw, but still true. A version of toasted cheese, popular in California, is the cheese puff.

CHEESE PUFFS

Mix a cup of grated cheddar cheese—a well-aged one, please—with 3 egg whites beaten stiff, ½ teaspoon of baking powder, ditto of salt, and a dash of cayenne. Toast rounds or squares of bread on one side. Put the mixture on the other side in generous amounts and put under the broiler, turned low, until the cheese is puffy and brown. This may be varied by putting numerous other things on the half-toasted bread before adding the cheese. A slice of dill pickle, for instance, or a piece of cooked bacon, or a spreading of deviled ham. Think up your own touches.

Here's another hors d'oeuvre that is easy to make, and very, very good. Like the dough for refrigerator cookies, it may be kept for weeks in the refrigerator; for months in the freezer.

SPICED CHEESE SHORT BREADS

Mix a quarter of a pound of butter with a cup of flour and a half pound of soft sharp cheddar cheese. Season with ¼ teaspoon of salt and a teaspoonful of chili powder, and form into rolls as big around as a broomstick. Wrap in aluminum foil and chill. When ready to use, slice thin and bake at 350° until lightly browned. These don't stay around long, I warn you, so make plenty.

Chances are that when you order something from a menu that is designated "au gratin" that it will mean with cheese, but 'taint necessarily so. *Au gratin* means with a browned crust on top—it may be just plain bread crumbs. Anyway, to sprinkle a casserole with grated cheese as well as with bread crumbs, is a very fine idea, as is the passing of grated cheese with soup. Cubes of cheese, any kind, are a happy addition to the so-called "chefs salad" so popular in California. Grated cheese added to pie crust or to biscuit dough, or cubed cheese added to muffin batter are good ideas, and a yeast cheese bread, with cheese added, is a present rage. And so it goes, in California. We use every type of cheese, in every way, at every meal, and we love them all.



Rattling along the road singing "If you knew Sally of Apple Valley" . . . desert visitors take a scenic tour.

Up and away! In western garb, outdoor enthusiasts pile on the hay wagon for a few hours of carefree fun.

Apple Valley is a man-planned paradise just 93 miles northeast of Los Angeles, a year 'round desert resort with uncluttered horizon, clear pure air, and a program of zestful living to challenge your fondest dreams.

Once called Happy Valley by its Indian inhabitants, this protected expanse of land encouraged even hostile tribes to live peacefully as they enjoyed the curative powers which they believed came from the rays of the sun and the waters of Deep Creek. Wise old medicine men and tribal chiefs held pow-wows and guided their people in healthful living long before the advent of the white man.

Then into the desert rode explorer and prospector, settler and priest intent on finding the gateway through the San Bernardino mountains and into the coastal area beyond. Kit Carson was one of the first scouts to accompany a wagon train into the valley on the long trek to the west coast.

So intent were these people on finding the last frontier, the Pacific, that they did not recognize the possibilities of this land marked by the merging of the Santa Fe Trail with the Mormon, the Mojave and the famous old Spanish Trails of yore.

Then gold prospectors raised clouds of dust along the old government trails a hundred years ago; mines sprouted out of the gilded sands. The nearby gold town of Holcome easily might have become the county seat except for two votes which gave the title to San Bernardino. Holcome, in time, became a ghost town.

Not so Apple Valley.

It wasn't until 1946 that men had the foresight to recognize that this sun-blessed valley provided the perfect setting for a year-round playground, a residential community for the discriminating. Then Newton T. Bass and B. J. Westlund, realizing man's increasing need to get back to a simpler mode of life, took first steps toward building a whole Village according to a plan of efficiency and beauty.

Today, forty-five miles of streets lie like black ribbons across its 22,000 acres; approximately 300 brick and adobe houses have been built; a "secondary" business section already serves the shopping needs of the community . . . there is a public school, library, airport with 5000-foot runways, 70 miles of bridle trails, a 9-hole green golf course and a million dollar dude ranch, the Apple Valley Inn.

Nor is that all. Early this year construction will start on the real shopping center of Apple Valley, with streets radiating from this nucleus like spokes from a wagon wheel . . . toward the airport at the north, the Inn at the south, the thriving



The caravan pauses by the pool at Apple Valley Inn, Newton Bass "escorting" the gang across desert trails.



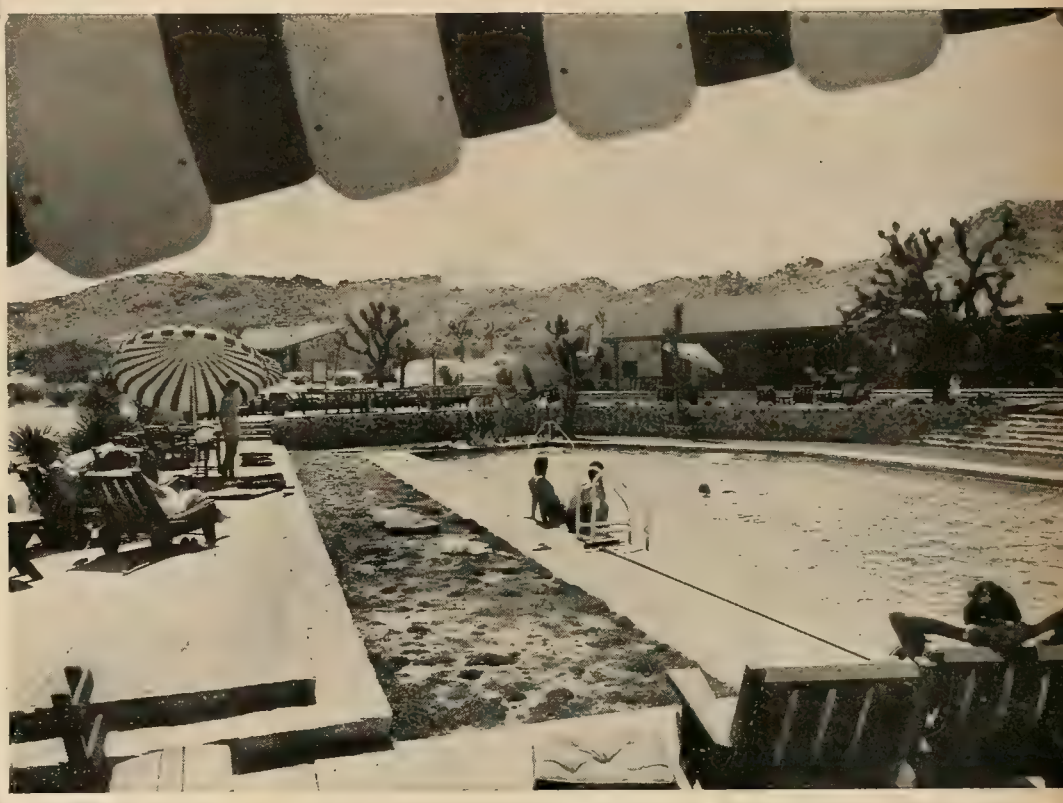
Square dancing is favorite pastime at the Inn and in the rollicking little township . . . so partners promenade!



SHANGRI-LA AT APPLE VALLEY



Newton T. Bass in western regalia, two staff members Apple Valley Inn.



Picturesque pool at the Inn overlooks the Valley once trod by intrepid explorers.

El Pueblo, secondary shopping center of Apple Valley, boasts ranch style buildings, western hospitality too! Below, community center being built by civic-minded people whose names are inscribed in the wall.





community all around. Shortly, a racetrack and rodeo ground will take their designated place in the plan of things.

The Apple Valley Inn circles its own swimming pool, overlooks the panoramic sweep of the valley which once was the passageway of early settlers who came this way to Cajon Pass, only wagon-way through the San Bernardino mountains. Now the massive Joshua trees are monuments to their passage, and modern construction marks a new era of progress.

It was at this famous resort that carrier pigeons once were used instead of telephones to connect the main building with de luxe cottages clustered about it . . . an outmoded but effective device that amused famous visitors when the Inn was opened just about one year ago.

Square dancing and hay rides are favorite events at Apple Valley, while ambitious horsemen find unending challenge to ride across the dunes. The modern and western-type homes and the fabulous Inn comprise a colorful community for year-round living, inviting pleasure-seekers from all over the world.

Apple Valley was the Shangri-La setting for "Lost Horizon", its unbelievable beauty and cloudless skies matching James Hilton's fictional valley of eternal peace and beauty.





Separates for the summer scene . . . pique banded with petite point embroidery (San Diego navy splashed with western playland colors). About $13, sundress; $9, weskit, beachcoat; $4 bra, shorts. Koret of California. Mullen & Bluett, Los Angeles.

California Separates... Inseparable From Summer Sun

The quick change, vital throughout the year, becomes an absolute necessity during the summertime. And we therefore present some of the nicest separates and coordinates hereabouts: *right*, Carole Chris denims. About $4, jacket, shorts; $5, slacks; $6, loafer jacket. Harris & Frank, Los Angeles. Below, Adeline West's ensembles in imported pongee and linen, wonderful colors. About $11, skirt; $8, shorts; $9, blouse. At The Broadway, all stores.





Dotted Swiss. cut very nicely for spring and summer . . . full flared skirt, shirred fitted bodice, tiny puffed sleeves. Around the low neckline. a band of white dotted swiss. Designed by Cole of California for young ladies off to a picnic or informal dance.





The F. B. Horgan Co. this year takes exception to the conventions in playclothes . . . in the plaid duo at *left*, a cuffed bra with a very strategically placed halter, a little pleated skirt . . . in the rayon jersey bloomers and halter top, the brief dotted swiss apron. *Below:* All-around pleated skirt, spare sleeveless top, long-sleeved jacket (not shown). In pastel Weyner jerseys. Designed by Casual Time of California.





Right: Plaid denim in blue, red, and green . . . big pockets on the plain shorts, standup collar on the midriff blouse. By Normandin.



Left: For square-dancing, Mexican Holiday skirt of Fuller Fabrics hand screened unbleached muslin patterned in the Tree of Life. Worn with a Tamale blouse. And for just plain dancing, or tanning, a plaid sundress of Bates Woven Gingham, Eton jacket in white waffle pique. Both by Alice of California.

The classic swimsuit, notable because of the unclutter, the total lack of trickery . . . shimmering fabric, sunflash colors to streak through pale seas. By Catalina.



From California . . . Suncountry Clothes



Left, Denim sprinkled with diamonds . . . the shorts and bra part of a coordinate set by Marty Cobin. This is the newest rage from California, destined to glitter around the world's resorts! *Right,* Geometric design splashed boldly on cotton . . . swimsuit and beach coat by Modern Aire, dramatic ensemble for summer sunning.





Scripps Institution of Oceanography, La Jolla, one of the world's few institutions devoted solely to study of the ocean.

GREAT

Scripps Institution of Oceanography at La Jolla

BY LUCILE L. HUNTINGTON



Dr. Norris Rakestraw, Head of Chemistry Dept.



Dr. Dayton Carritt, Assistant Head, Chemical Laboratory Work



Dr. Claude E. Zo Bell, Ocean Bacteriologist at Scripps

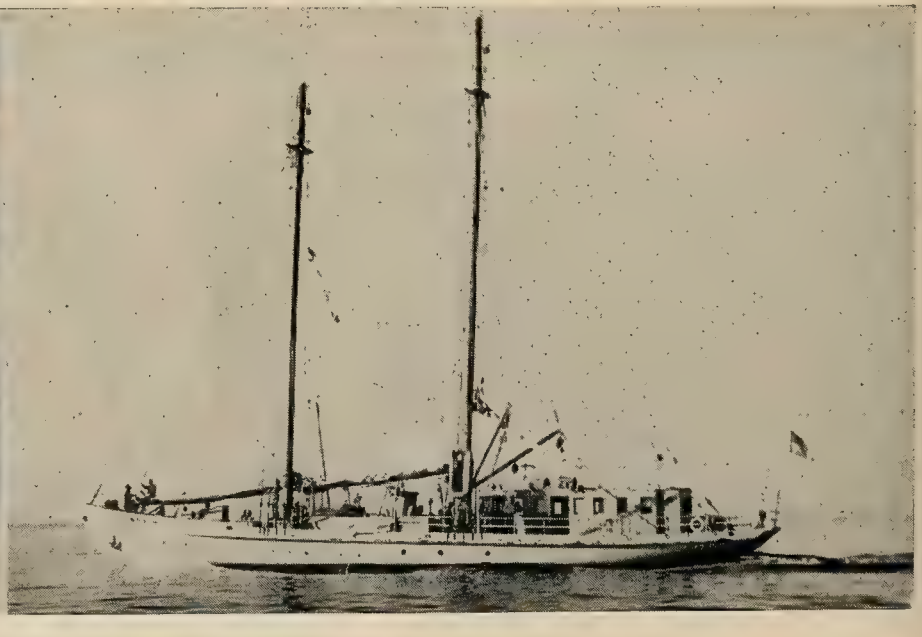
To explore one of the last great frontiers on the Earth today, the University of California has placed a part of its campus in a quiet, out of the way place to carry on a little known type of research. This part of the university campus is the Scripps Institution of Oceanography. Explorations are in the little understood Pacific Ocean. Daily the ocean's strange byways, currents, and canyons are being studied by world renowned scientists and their students, and some of the ocean's strange inhabitants are brought into laboratories for close scrutiny.

Although elementary instruction is not available at Scripps, graduate students are offered opportunities for advanced work pertaining to oceanography and its allied fields. So fascinating and important is oceanography proving to be that the student group has grown until now it numbers fifty-four students—among them one woman.

That the coastal waters off the shore of the Institution be as little contaminated as possible by sewage and shipping, it has been located in an out of the way place two miles north of La Jolla. To get there you take either the "Old Road" that leads from La Jolla Junction straight to the cliffs and down a precipitous, winding way along the coast, or the Torrey Pines Road north out of La Jolla—but don't go into Lost Canyon. You dip into a valley at the foot of Mount Soledad where the La Jolla Indians once camped, and you take a sharp turn towards the ocean that lands you right into the campus grounds.

This once barren location has been turned into a lovely garden spot. Snuggled just below the cliffs and beside the Pacific Ocean are a few scattered homes, some temporary "additions," and the main buildings which consist of Ritter





EXPLORATIONS

Studies Currents, Marine Life of Pacific Ocean

Hall, Scripps Laboratory, the museum and library, and the Aquarium. Extending far out into the ocean and on great, high piles, is Scripps Pier, where the majority of the sea going explorations start. Sometimes you might be fortunate enough to see one of the four exploration boats that frequently carry scientists hundreds of miles out to study the ocean, its bottom, currents, inhabitants, or other changing ways. The ships—E. W. Scripps, Horizon, Crest, and Paolina T.—are equipped with many amazing gadgets for scientific ocean exploration.

Men who go under the sea with diving gear are fascinated by under-water life. Once under the water and cautiously travelling along the bottom they are in a new world. A soft, greenish light surrounds them and seems to come from nowhere in particular. Beautiful, flower like animals are brilliantly colored, and attached to rocks. Little fish bump inquisitively into the glass of the diving helmet, and sometimes beautifully colored coral and rock give the effect of a colorful garden. At the first plunge under there are few creatures to be seen. Everything closes up or runs away to hide. Any unknown and moving thing spells danger under the sea where "kill or be killed" is the rule. By standing quietly and letting the natural movement of the water sway him, the diver becomes an accepted part of the under-water world. Then sea anemones open up, crabs scurry out of hiding, brilliant little fishes in schools float by, and the under-sea world can be observed and even photographed in all its unusual and colorful beauty.

Undersea creatures and plants are most difficult to study. To dredge down and bring up specimens can only give slight indication of the size and shape of plants and animals below. As they come to the top they quickly die, losing color and sometimes shape. The Scripps Aquarium does an excellent job of keeping certain shallow water specimens on exhibition. The keeping alive of most animals from considerable depths is difficult, since they must remain under what to them is natural pressure or they will distend and sometimes explode.

Every ocean exploration is the combining of many talents. The work divides into four major divisions. Physics of the ocean and marine meteorology involve the types of currents and their changes, and the interaction between the atmosphere and the ocean—"weather changes" to a layman. Chemistry comes into play in the study of the sea water, the amount of very important plant nutrient salts such as phosphates and nitrates it contains. In marine biology a study is made of the minute floating plants, phytoplankton, and zooplankton composed of tiny animals—for the plankton in the sea forms the great grazing pastures of hundreds of animals from sardines and anchovies to some great whales. Marine bacteriology delves into important problems which extend as far afield as increasing the flow of oil wells on land. The geologically inclined scientist studies the ocean bottom, its topography, sediments, and processes of sedimentation. Although when listed it would seem that the work divides into four, widely separated fields, all combine in casting light on any problem in oceanography. An oceanographer must be a thoroughly well-rounded scientist in many lines before he can branch out into one specialty.

Because of the unusual and thorough scientific knowledge required for sea exploration, Scripps Institution of Oceanography was begun as a marine biological association in 1891,

(*Continued on page* 36)



Left to right: A diver prepares to go down under for one of Scripps' experiments. The "E. W. Scripps" used by institution for deep sea exploration. A group of bacteriologists and biologists sort a seine haul of seaweed and tiny fish. Dr. Carl L. Hubbs, famous Ichthyologist; Sam Hinton, Curator of Scripps' Museum; George T. Wernham, amateur fish collector who found rare blue sea perch.

(*Continued from Page* 34)

under the direction of Dr. W. E. Ritter. Much collection of specimens was conducted in the regions of San Francisco Bay and up and down the coast, north to Alaska and south to San Diego. This showed that San Pedro was a favorable location for marine investigation. A temporary seaside laboratory was placed there. In 1903 better accommodations were found at Coronado because a local organization was formed to make a biological and hydrographic survey of the waters adjacent to the coast of southern California. Under the leadership of Dr. Fred Baker of San Diego, one thousand dollars was raised for erecting a laboratory in La Jolla. A 170-acre "pueblo" was selected two miles north of La Jolla as the most satisfactory place for the work involving the sea, weather, and an abundance of uncontaminated water. Here, in 1910, with the aid of Miss Ellen B. Scripps and Mr. E. W. Scripps (who furnished the entire financial support from 1905 to 1912) the work was established and housed. Serious research began immediately in its first permanent building, George H. Scripps Memorial Laboratory. In 1912 the local organization was turned over to the University of California and the name changed.

In the Aquarium the visitor may see fascinating creatures—several types of fish, some brilliantly colored, a small octapus or two, sharks that look like sea roaming ghouls, shark's eggs, star fish, a big, parrot-beaked turtle. Across the road, in the museum are "pickled" specimens of various kinds, explanations of the ocean bottoms, and numerous interesting, dry-land exhibits. Both the Aquarium and the museum exhibits are changed from time to time by the curator, Sam Hinton, whose office-laboratory is in the basement below the museum.

At the foot of the stairs leading down to Sam Hinton's sanctuary one may hear at times a strange rattle from boxes standing about, very similiar to the rattle of the rattlesnake. For that matter it is the rattle of rattlesnakes. These small rattlers have been picked up on the grounds, and are proudly exhibited by Mr. Hinton as part of the amazing plant and animal collection with which he surrounds himself. He is also an expert on birds, and frequently is called upon to identify some unfamiliar bird seen in the region. Between preparing American folklore song programs, which he sings over radio station KCBQ, and making water color sketches of interesting ocean creatures, Sam Hinton also pickles in formaldehyde unusual specimens. His office-consulting room-laboratory has a strange, mixed odor of chloroform, formaldehyde, the apple odor of rattlesnakes, and good strong navy coffee which is frequently made and hospitably served to all comers.

Everybody around San Diego who has an interest in sea creatures knows Sam Hinton. Frequently someone trudges down to his office with new specimens picked up on the beach. One ardent collector of La Jolla, who makes plaster of paris models of fish for a hobby, Mr. George T. Wernham, recently picked up and brought in a specimen of the rare blue sea perch. These fish, according to Dr. Carl L. Hubbs, ichthyologist, frequent the region around the North Channel Islands and in 1853 were abundant around San Diego, indicating that the climate was then somewhat more tropical in San Diego than it is at present.

Recently Dr. Hubbs took a trip to Baja California with Errol Flynn, the actor, and the actor's father, Dr. T. Thompson Flynn, noted zoologist of the University of Belfast, North Ireland. They operated from the Flynn yacht, Zaca, and with the aid of a helicopter studied and photographed the gray whales in a way never before possible. Between December 1 and February 15 of every year these whales come down from the Arctic and to Baja California. On the way they go through a series of strange "dances" round and round—for what reason nobody knows. In the warm, Mexican lagoons the baby whales are born. Since most other species of whales give birth to their young in open ocean, this was a rare opportunity to study the mothers and their calves at close range. While the scientists carried on their investigations, Errol Flynn was producing a motion picture dramatizing exploration of the sea which will soon be released to local movie theatres.

Whales have been important to man for centuries for bone, oil, pancreas, and other parts, and the gray whales, which are extremely ferocious when attacked, were hunted until almost extinct. At present this species is protected by international treaty, and the herds are coming back rapidly. The scientific studies made of these whales are of great importance to all industries dependent upon whale products.

In the sea, populations of sea creatures are found to be entirely different as one goes from place to place. As an example, along the California coast are populations of sardines, and further south into Mexica are an entirely different species of sardines. These two kinds do not mix or overlap. At times these valuable food fishes become scarce, and then there will be a year showing a bumper crop of sardines. Why these conditions exist no one knows. Every year millions of sardine eggs are laid by parent fish, for one sardine alone will lay about 50,000 eggs at one time. These float about sixty to 100 feet below the surface of the ocean and almost all are eaten, only one or two living through to reproduction age. A "Sardine Research" is now under way headed by Dr. Roger Revelle. He is assisted by John Lawrence McHugh with cooperation from the United States Fish and Wild Life Service, State Fish and Game Commission, and the sardine industry at San Francisco, Monterey, San Pedro, and San Diego. Upon the Sardine Research findings may very likely depend the quality and price of your canned sardines for some years to come.

During the war Scripps scientists cooperated with the United States Navy in a way that undoubtedly saved many lives. One of the most important services was the getting out of charts of ocean currents, which started when Eddie Rickenbacker and his crew were downed in the Pacific. For days a search for them went on. At that time Dr. Harald U. Sverdrup, then of Scripps, estimated, by studying charts of ocean currents in the locality where they were downed, the probable place where the survivors would be found. His calculations proved to be correct. Encouraged by that he prepared wind and current charts that could be used by air crews and rescue teams. These helped aviators to avoid currents that might carry them, when downed, onto enemy shores, and guided the flying searchers to the floating men. As ocean streams are constantly changing, because of the changes in wind, temperature, density, and the motion of the Earth, only very exact knowledge of all factors made possible accurate predictions. In 1943, when charts were finally completed, the air corps distributed copies on silk to all aviators flying over the Pacific.

An early test of the value of the charts came when an Army pilot flying over the Jap-held island of Pagan in the Marianas was forced to "ditch". A life raft was dropped to him and his fellow fliers watched him until dark. Then Lt. Bill Troutman, a former student of Dr. Sverdrup, was given his location, and by consulting the new charts he predicted where the pilot could be found next morning. The pilot was found within five miles of the spot designated. Lt. Troutman could not figure how he had missed by even five miles until it was learned that the downed aviator, daringly inquisitive about the Japanese, had rowed to shore in the dark, roamed about the Japanese emplacements, and then rowed out to sea.

When the Allies gained their first hold on Europe by the invasion of Sicily, a gale swept over the troop ships while on their way to the invasion. Aerologist R. C. Steere urged against postponing the invasion, and for a while was the only man against hundreds of seasick soldiers who wanted to stay on their course. He predicted there would be a moderate wind and surf at H-hour—and he proved correct.

Accurate weather predictions are of great importance in peace time as well as war. Dr. Dale Leipper, Oceanographer in the Marine Life Research program, is now investigating fogs and the weather. As seventy percent of the Earth's surface is water, the oceans cause the weather over land, and knowledge of ocean currents is vital in weather research. By

(*Continued on Page* 42)

A PILLOW OF GREEN FOLIAGE



BY LAURA E. McVAY

If it were suggested that you select a "pillow" for an arrangement of flowers, you might have to ask a few questions. This is the term used for a tall, rectangular shaped container with rather a narrow mouth. Flowers or foliage can look dejected when crowded into this stiff vase, but with a few props and a little imagination, you will soon find it pleasant to use. Flowers can be developed into graceful lines, and foliage be made to take on character. Because foliage is always available we have selected it for our illustration.

Pittosporum or mock orange is one of our most common shrubs. Because it has become so familiar we fail to see the graceful curves of its stems and the beauty of its rosettes.

If we are to follow the lines of the illustration we must select the curves as we are cutting. Visualize the height of the longest stem you will need. (One and a half times the height of the container—sometimes a little more), and find one with a graceful curve. If you will look with a discriminating eye, you will experience great satisfaction when you have found just the right line. The only other piece which should be selected from the bush before cutting is one which will take the opposite curve downward. These will become your primary and secondary lines, and the filling in will not be difficult.

Use a pin frog to help hold the longest stem in place. Another prop you will find most useful is called a flower wedge. This can be found in some stores but you can easily make one from a cutting from any bush. It is a wedge or a sling-shot crutch piece which can be cut to hold a stem just where you want it to stay. Using this wedge, it is interesting to keep the flowers all to one side of a pillow container. Often these pillows are clear glass and the stems are very conspicuous. If the flowers are kept to one side, the stems do not form an unpleasant network in the water but leave at least a portion of the clear glass and water to form a part of the picture.

With a little practice you will enjoy using a pillow with sprays of flowering fruit trees. A dark blue pillow with graceful sprays of pink peach will lend charm to any room.



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From March 9-12 is the Camelia Festival in Temple City, near Los Angeles. The pink, white and yellow camelias are displayed in store windows and in many private gardens. Highlight of the festival is a parade of children's miniature floats festooned with camelia blooms.

March 25-26 are the dates of the San Diego County Orchid Show. In the dry subtropical climate of this area, the blooms flourish out-of-doors, and many choice blooms are displayed in the city's Balboa Park.

During late March is the Peach Blossom Festival in Arcadia, near Pasadena. The fiesta includes a parade of children's bikes, decorated like floats, a "sheriff's posse," and old cars and horse-drawn rigs. The theme of the festival this year is "Gay '90's."

During late March and early April the Wistaria Festival is held in the artists' colony of Sierra Madre near Pasadena. The world's largest wistaria vine, a 40,000 foot giant, bursts into lavender bloom and flowers as well as artists' displays are exhibited beneath the blossoms. Fifty years ago the vine was planted from a gallon can and its rapid growth is considered nothing short of phenomenal. Sierra Madre is located beneath the mile-high San Gabriel Mountains, a beautiful background for the world's oldest Wistaria Vine.

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Great Explorations

(*Continued from page* 36)

throwing into the ocean at various places a number of sealed bottles donated by the Owens-Illinois Glass Company, the flow of ocean currents were charted. The currents, winds, and the water temperature, together with a number of other changing factors, form fogs, cloud formations, and account for the ever changing weather. To be able to predict ahead of time any radical weather change can often save thousands of dollars and even, in case of violent storms, many lives.

Events beneath the surface of the sea are also of importance. A deep sea phenomenon that has been detected by sonic apparatus is being investigated by Dr. Martin W. Johnson, Professor of Marine Biology. Sound beams sent out by this kind of apparatus indicates that there is a layer in the water, at depths varying from the surface to 1,000 feet, which scatters the sound, or reflects part of it in the form of an echo. This echo may at times closely resemble the echo from the bottom of the sea, and cause the water at that point to appear much shallower than it actually is. The layer rises, sometimes to the surface, during the hours of darkness, and sinks again in the daytime. This habit is shared by most of the countless millions of minute sea creatures, and it is probable that this layer consists of a crowd of them. Exactly what kind of animals they are, and their reasons for sticking together in such a compact mass remain to be determined.

Dr. Francis Parker Shepard, in his studies of the ocean bottom off the California coast has learned that it contains submarine canyons similar to those found on land, and probably formed on land when that part of the ocean bottom was above the sea. Harbours, frequently built at the head of submarine canyons, are greatly affected by sand shifting and blocking the harbour. Learning just how this is done, and how harbours can be protected from such action can be a great saving for harbor cities and greatly aid in the movement of shipping.

Every now and then, in off shore, undersea explorations, Scripps scientists come upon silver bubbles of methane gas escaping from the sea bottom, indicating the possibilities of rich oil wells to be tapped when an economical method can be perfected for working oil wells way out at sea.

New oil wells are not nearly so interesting to the Scripps scientists as are old oil wells, especially those that seem to have quit producing oil. Dr. Claude E. Zo Bell, under the auspices of the American Petroleum Institute, in 1940, began a fascinating study of how tiny bacteria found in the sea can be released into seemingly dry oil wells and start the flow of oil again. Once this method is perfected it is hoped that millions of dollars worth of oil can be captured from oil wells that have ceased to produce.

In Dr. Zo Bell's laboratory are cores of rock taken from oil wells that seem absolutely solid and hard. When certain types of bacteria are introduced to these rock specimens under the right laboratory temperatures and pressures, the bacteria pass right through this seemingly impassable rock, and in time the oil locked in the rock is released. Different bacteria act in different ways according to their specie. Some of the bacteria dissolve the rock encasing the droplets of oil, others act to release the oil clinging to tiny hollows in the rock and start the oil flowing. The decomposing action makes gas which also helps push the oil out. Carbon dioxide produced by the breathing of bacteria also tends to dilute oil and make it more movable. Various types of bacteria, operating in different ways and under certain conditions, bring about a flow of oil by unlocking the oil from seemingly dry rock.

These are but a few of the many important researches being carried on by quiet and world-famous scientists in the informal, coffee drinking atmosphere of Scripps Institution of Oceanography. The greatest work still lies ahead, for the oceans are wide and deep, and only a very small part of them have been explored. Unlimited opportunities for adventure and discoveries are awaiting those who dare to take up the challenge of Oceanography and explore the unknown oceans.

elen Evans Brown Reviews

nes In the Sun, by Idwal Jones, Morrow, $3.50

Anyone interested in California and its early history will fascinated by this book whether or not he is interested in lifornia wines.—He will be by the time he has finished ading it. Mr. Jones has a remarkable memory—his mind crammed with all manner of information on all manner subjects. It is fortunate for historian and oenophilist alike at he chose to write his most recent book about California d her wines. The book is a storehouse of anecdotes about e pioneers in the wine industry—anecdotes that Idwal Jones s heard and remembered. He has heard them, of course, cause he has asked for them. He is as good a listener as he a raconteur. and there's no doubt, after reading his book, at he is a lover of fine wines.

he Soup Book, by ouis de Gouy, Greenberg.

Master Chef, Louis P. de Gouy, ust have spent all his time, not ent in the kitchen, at the study gastronomy. His latest post- mous book, The Soup Book, ot only has recipes for more an 800 soups, it gives exacting structions for the preparation of e various types of soup, their rnishes, and accompaniments. here are soups of every kind—eat, fish, fruit, nut and wine. here are consommés and pureés, owders and broths. All this and harming gastronomical gossip- g as well. The book is enough make even the most adept quick- eal-artist toss out the canopener.

unt Ella's Cook Book by Marguerite Gilbert McCarthy. Little, Brown & Co. $2.75.

This is as charming a cook book s we have read for some time, erhaps because we, too, remember a country kitchen—our grandmother's. We remember how onderful everything that came rom that wood heated oven asted, and how our first love of ooking and of eating, was born here. Mrs. McCarthy, already famous not only as a fabulous Hollywood hostess, but for her first ook book, the tremendously popular "The Cook is in the Parlor," as not only captured all the harm of an old time kitchen, ut has found and modernized cores of wonderful country ecipes. Just to read about them makes you hungry, to try them makes you give up any such silly dea as dieting! Her dishes taste ust as good as those remembered nes of Grandmother's, and her description of life on the farm makes us weep for those who have never experienced it.

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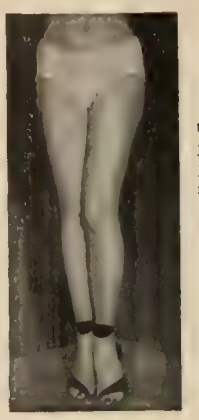
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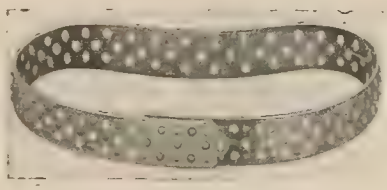


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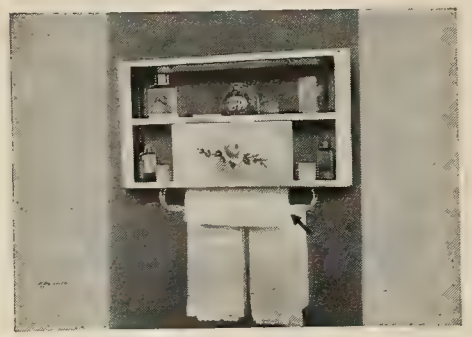
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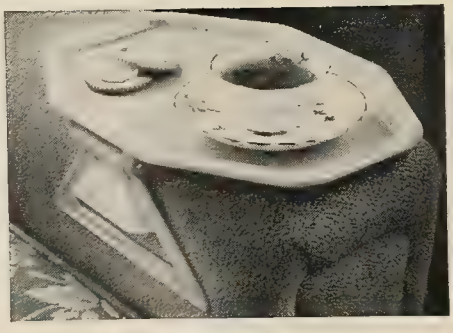
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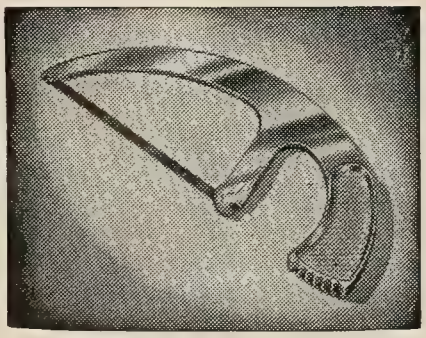
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1240 South Main Street, Los Angeles 15, California



VOL. IX NO. 3 . . . APRIL, 1950



ON THE COVER: *Hollywood Premiere's Smart Set Wardrobe in Toile de Lin, Wesley Simpson's crease resistant rayon linen, a Brighton Fabric. Fresh clear summer colors . . . lime, navy, red, white . . . the sweater, white striped with red and navy or lime and navy. Jacket, about $18. Skirt, pedal pushers, sweater, each about $9. Blouse about $11. Shorts, about $8. Bullock's Coordination Shop, Los Angeles. For other stores see page 45. Photographed by Frank Stiffler at Ocean House.*

The CALIFORNIAN

"FOR THE CALIFORNIA WAY OF LIFE"

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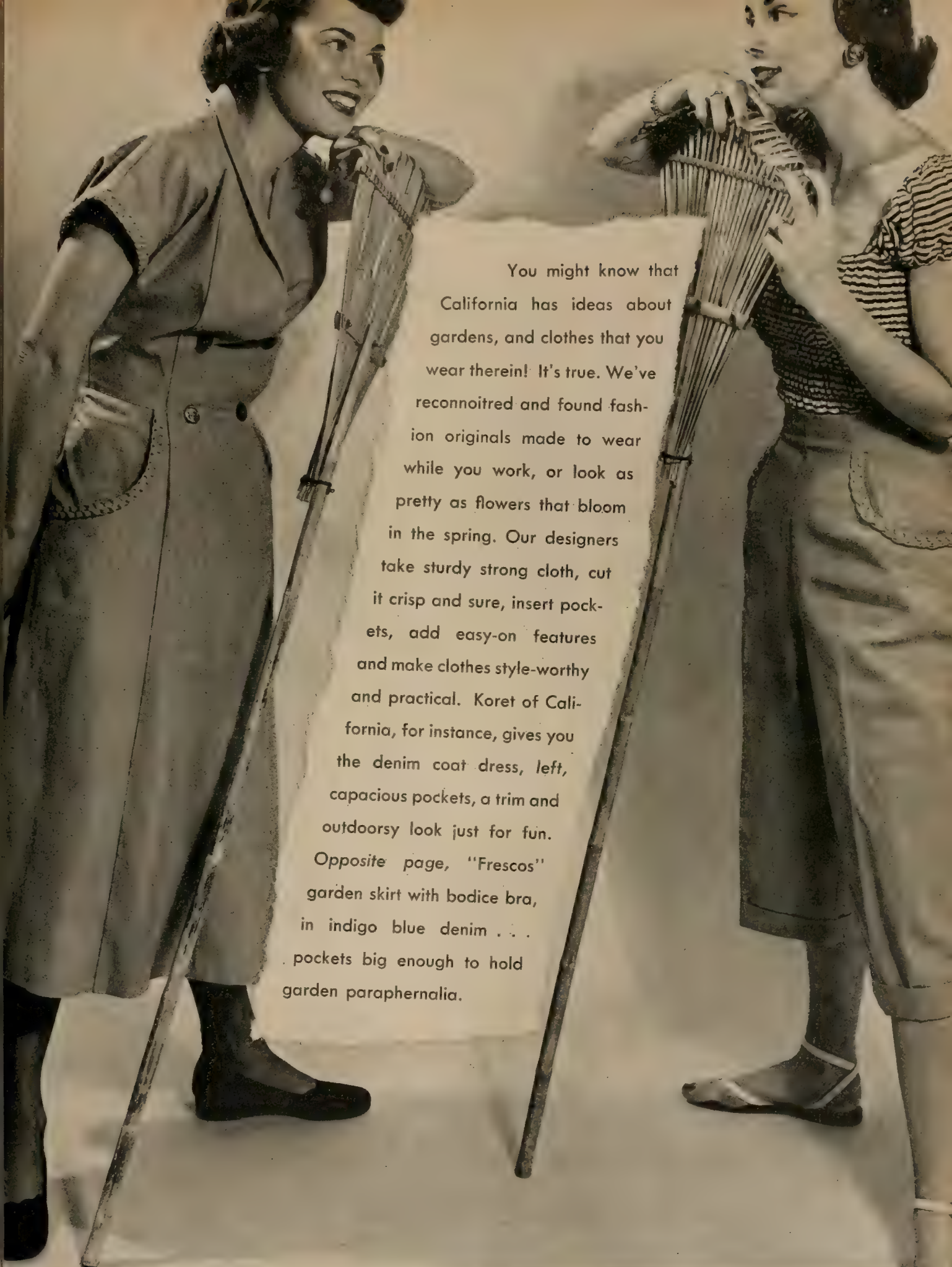
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Corn
Tomato
Okra



You might know that California has ideas about gardens, and clothes that you wear therein! It's true. We've reconnoitred and found fashion originals made to wear while you work, or look as pretty as flowers that bloom in the spring. Our designers take sturdy strong cloth, cut it crisp and sure, insert pockets, add easy-on features and make clothes style-worthy and practical. Koret of California, for instance, gives you the denim coat dress, *left*, capacious pockets, a trim and outdoorsy look just for fun. *Opposite page*, "Frescos" garden skirt with bodice bra, in indigo blue denim . . . pockets big enough to hold garden paraphernalia.

The Koret of California denim ensembles are in sizes 10-18. Coat dress, about $9; pedal pushers, about $5; seersucker blouse, about $4. At Mullen & Bluett, Los Angeles; Saks 34th, New York; *Opposite page:* Garden ensemble in sizes 10-20. The skirt, about $7; the bodice bra, about $4. Bullock's Wilshire, Los Angeles.

PICK OF THE CROP FOR YOUR GARDEN





BERYL AND RENE

More fun to work outside when you look like a rose yourself! *Above,* both by W. R. Darling . . . "Round the Clock" denim coat introduced by Joan Leslie in RKO's "*Bed of Roses,*" about $8; "Gardenetta" denims with stepladder pockets, about $6 . . . at The Broadway, all Los Angeles stores; Carson's, Chicago. *Left,* playtimers in Sandeze, clattering colors and flattering ease . . . clamdiggers, romper suit and brief skirt (not shown). Each set about $9 at Younkers, Des Moines. *Opposite page,* Louella Ballerino's pique sundress piped in raging red to match the luscious watermelon; about $23 at Bonnie Best, Beverly Hills; May Company Wilshire, Los Angeles.


Mixed
Salad
Tomatoes
Peas
Corn



Garden Brigade, dig-dig-dig! Ready for work or to supervise the job, this "functional fashion" by Taylored Slacks of Hollywood: pants of tattersall checked wool, slim and nicely tapered, *left*. Sizes 8-20, about $15. At Yorkshire, Beverly Hills. Catalina's cashmere cardigan, a bit dudish but delightful! *Right*, two Franklyn Phillips Fashions; linen or flannel pedal pushers that buckle into knickers, "teaser" cotton jersey blouse in gay colors. Pedal-knicks, about $8; blouse about $3. At Harris & Frank, North Hollywood.



Make Short Work of garden chores . . . and here is where the one-piece playsuit comes into its own. This one by Tabak of California in striped and plain madras has nothing to pull out, nothing to bind; leaves arms and legs free for active movement, and boasts a trim little skirt that transforms it into a dress for shopping or even vacations. About $18. Desmond's, Los Angeles.

Sun Rose slack suit of a linen texture, saddlestitched; about $17 or with matching skirt (not shown) about $25 set.



Gingham plaid "chester" sliced clear to waist, about $5; matching bra about $3; twill shorts, about $4 at Bullock's, Los Angeles.



It's a short story and a gay one when you consider the brief attire for summertime play clothes!

Left, Joseph Zukin of California gives you horizontal stripes in the important one-piece playsuit with matching skirt, a stripe-tease at about $20 the set, at Bullock's, Los Angeles; Desmond's, Los Angeles.

Right, Palmdayl cotton twill shorts, about $4, are topped by cable-printed pique blouse with sharp little white collar accent; about $3 at H. C. Capwell, Oakland; Scruggs-Vandervoort-Barney, Inc., St. Louis.



BERYL AND RENE

De De Johnson scores another fashion-first with all nylon tricot knit, a sheer delight!





Open Season On California Color!

Left: Lil' Alice's summer dresses for juniors in D. B. Fuller's Pukkersheer . . . the "Sidewalk Cafe" in polka-dots, a few as big as balloons, and the "Samba Sweetheart" in stripes hot as the noon sun.

■

Below: Coordinated group by the M. R. Fleischman Co. in Celanese Wing Strut. Uncluttered lines, wonderful colors . . . Indigo, Glimmer Glass, White, Sundew, and Yellow.



ON THE SQUARE

Checked for seasonal importance, *left,* Agnes Barrett's Salyna dress of giant squares, about $30; *right,* Casual Craft of California boucle skirt, linen blouse with yoke, about $24 at Rathbun's, No. Hollywood.



Checked are bold lines of Murray Goldstein's coat dress in Surrah fabric, huge shawl collar; about $30 at May Co., Los Angeles; The Broadway, Los Angeles. *Right,* Ken Sutherland contrasts blocks of sheer nylon with dramatic effect; about $30 at better stores. It's your move on the checkerboard of fashion and the strategy is easy!



STRIPES

Stripes underscore many a good fashion these days, crisp sure lines that give emphasis to a slim silhouette or add flair to a skirt. *Above:* horizontal panels go all out for youth . . . terse little collar standing up primly: Linsk of California.
In sizes 9-15, about $9. Bullock's, Los Angeles.

Right: Stripes of Cloquadot on dotted Swiss, day-n-night favorite by Dale Hunter. Sizes 10-20, about $15. Wilson's, Glendale. *Opposite* page: The overblouse and striped skirt by Sport-Lane of California are in sizes 10-18, about $10 for the ensemble.





Full of rhythm, full of motion . . . this over-blouse and

skirt of Indianhead cotton are the practical choice

for summertime. Fashioned by Sport-Lane of California,

. . . it's a wardrobe basic for daytime wear . . . and it's

slick-as-a-whistle all fancied up with white gloves,

. . a little sailor hat. White with strong, bold colors.

CREATE LOVELY FLORAL PICTURES WITH DAFFODILS

BY LAURA E. McVAY



We know Spring has arrived when daffodils or jonquils appear in our gardens. Their cup and saucer design, their airy erectness, delicate odor and sunny color all contribute toward making them a real favorite.

There are many ways of creating lovely floral pictures with daffodils. Perhaps you enjoy daffodils without combining them with other flowers. If so, you would have an opportunity to feature their unusually graceful leaves. Each leaf takes a different twist and should play an important part in the arrangement. When used alone these flowers can best be displayed in a flat container. Place the frog toward the back end and to one side so the water becomes a part of the picture. Placing the flowers on this one frog creates a center of growth or a feeling of natural growth.

If you have difficulty covering the frog, buy a bag of small pebbles or shells and scatter them over the frog. They are perfectly clean and may be purchased at any store which carries flower arranging materials. If you are fortunate to cut daffodils from your garden, make use of a bud for the tallest point of the arrangement.

So many other Spring flowers combine beautifully with daffodils, one hardly knows which material to select. Even a variety of styles of containers lend themselves as a complement to these appealing flowers. They will look well in a flat, soft yellow pottery container, in glass and in copper or brass.

If you live where acacia grows, a few graceful sprays will combine nicely with daffodils, adding daintiness and informality to a rather stiff flower. Instead of acacia, forsythia could be used with the same effect. Sprays of white flowering fruit trees will lend grace and contrasting color. For the illustration we chose sweet scented yellow narcissuses, giving them importance by concentrating them in a line up through the center of the daffodils.

If you prefer color contrasts instead of repeating the same color, try blue Dutch iris or bronze or reddish-brown tulips.

Daffodils have an Oriental feel and so a Chinese figurine may help you complete an arrangement. You will enjoy combining fruit, oranges, lemons, and limes with daffodils for a luncheon table. Don't let Spring go by without the pleasure of just playing with daffodils!



Fashion goes to pieces, big and little sizes!
Poplin and cotton print, so gay with ruffles,
both dresses by Cinema Modes.

Mother, daughter and baby doll . . .

all dressed alike in gay striped

"cheersucker," by Little & Martin.

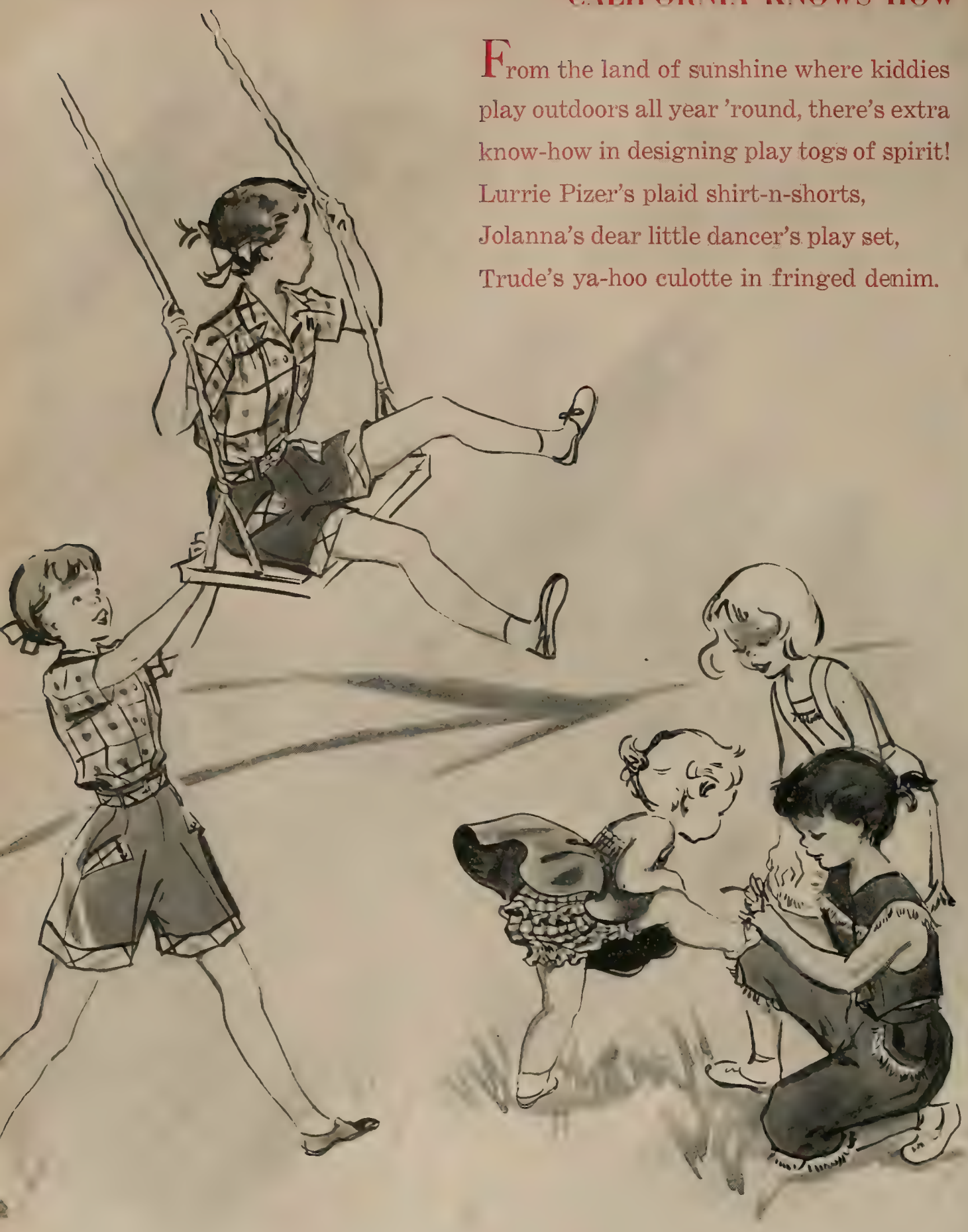




Cottons that are fun for a picnic or pretty enough for a party: left, sundress in border-printed waffle pique, by Little Women. Center, sweetheart dress in embroidered gingham, a heart for a pocket. Right, Trude's "Swiss Miss" plaid that comes in mother and daughter sizes.

CALIFORNIA KNOWS HOW

From the land of sunshine where kiddies play outdoors all year 'round, there's extra know-how in designing play togs of spirit! Lurrie Pizer's plaid shirt-n-shorts, Jolanna's dear little dancer's play set, Trude's ya-hoo culotte in fringed denim.



TO MAKE PRETTY PLAYCLOTHES

Children have more fun when they're dressed for the occasion, too . . . whether it be teetering like the youngsters in season's cutest sailor suits by Juniors Inc., or tittering and gay in Helen Fenton's party-going organdy.



Foaming white dotted Swiss, delectable party or graduation dresses by Jean Durain. Miles of ruffles and lace, a tiny nosegay, floating collar; or deceptively demure with soft satin tabs for that California glamour.



GRADUATE OR



PARTY PET

Younger sisters catch the dress-up mood, too! Above, left, California Miniatures styles "Bo-peep" finery; right, dotted Swiss laced satin ribbon, by Sunny Togs. Below, getting ready for a party, youngsters wear lacey undies by Little Miss Fanci Pants. And stay-at-home feels just as happy, all dressed up in striped seersucker gown and shortie robe with tiny kitty pocket. By Hollywood Needlecraft.

From the heart of the motion picture country, growing-up fashions pretty enough for a starlet . . . prim little sailor dress with extra bib-collar, by Johny Lee. Hand-painted cotton skirt with flirtatious blouse in desert cloth to match any of its vivid colors. Miss Pat.





BERYL AND RENE

MOTHER AND DAUGHTER ENSEMBLES

Hollywood Knitting Mills mother and daughter ensembles, variations of the jacket-skirt theme. The little girl's jumper skirt is pleated; the coat has a line of glittering gold buttons. The mother's skirt is softly flared; the jacket has French cuffs and a hint-of-a-collar and great dash. Ensembles similar only . . . the little girl not merely a miniature mirror of her mother.

Little Girls . . .

Little Reflections

Of Their Mothers





Above: Catalina presents cotton swimsuits banded in pique and webbed with a catch of lobsters, crabs, and fish. *Left:* Nathalie Nicoli's plain cotton blouses, cotton skirts drenched with the color of giant poppies. The very young models are Miss Laurie Graham Stratford and Miss Lynn Laraine Stratford, twin daughters of Mrs. Lewanna M. Stratford.



BERYL AND RENE



Above: Betty Lou's reflected light . . . white organdy, iced with applique reminiscent of snowflakes, over pastel or boldbright cotton sundresses. Imaginative interpretation of the sheer overdress, hit of the season in California. *Right:* Linsk of California ensembles, sundresses and little jackets in waffle pique sprinkled with tiny stars.



The soft compliment of lace, filmy and lovely jacket worn with a flowing satin gown . . . Irene dresses the star Loretta Young for an effective at-home sequence in the important Metro-Goldwyn-Mayer feature, "Key to the City."

I R E N E

Keyed to fashion and styled for the Metro - Goldwyn - Mayer production "Key to the City," Irene's wardrobe for the glamorous Loretta Young is another masterly interpretation of both mood and glamour. Business-like-yet-alluring is the character Miss Young portrays as the successful convention-going woman mayor . . . and the cleverly coordinated costume suits will make every woman yearn for a career! The campaigning mayor gets votes from all constituents for her persuasive fashions, which range from the convertible suit to evening clothes and at-home glamour. Famous as one of the best dressed stars of the cinema, Miss Young upholds her reputation for wardrobe finesse in the engrossing picture "Key to the City."

DESIGNS FOR LORETTA YOUNG





Left, vote-winning cocktail suit of navy blue faille combines with dusty pink alix jersey blouse. The slim skirt has a great swoosh which slips through the slotted jacket to give a sophisticated new silhouette.

Right, Loretta Young settles the polka dot issue . . . her brown crepe blouse with over-size dots has ascot looped at neck and draped diagonally across blouse, slipped through buttonholes of smooth shantung suit.

Below, dozens of tiny buttons parade the front of Miss Young's green-brown-and-beige striped dressing gown which is tucked at the waist to give a solid band of color, and mitred to give skirt interest.



This is the way we look at spring

and summer in California . . .

separates and dresses in everything from chiffon

to denim, styles to glamorize every figure.

And nothing short of a carload of color: pale lemon

and apricot to red, turquoise to royal blue,

and the most exciting combinations of

pure black and white seen in many seasons.

We present on these pages a dozen dresses

from California, twelve distinctive styles as

evidence of the versatility of California fashions.



1-2-3-4

THE CALIFORNIA LOOK...WONDERFUL COLOR AND DECISIVE LINE



5-6-7-8

1. Nan Parker, about $30. Nancy's, Hollywood.
2. Casual Time of California, blouse and skirt, each about $10; underskirt, about $6. The Fashion, Houston.
3. Nathalie Nicoli, about $55.
4. Stoll, Inc., about $40. Neusteter Co., Denver.
5. Saba of California, about $11. Bullock's, Los Angeles.
6. Barbro of California, about $13. Nobby Knit Shop, Beverly Hills.
7. Natalie Jrs. of California, about $11. The J. W. Robinson Co., Los Angeles.
8. Carl Naftal Originals, about $25. Kerr's, Inc., Oklahoma City.
9. Palm Skirts, Inc., skirt about $5. Roos Bros., Inc., San Francisco. Middy Midriff, about $4. Mademoiselle, San Francisco.
10. Dan Gertsman-California, skirt about $9; blouse about $6. J. J. Haggarty, Los Angeles.
11. Graff Californiawear, skirt, about $8; blouse, about $6; jacket, about $9. Harris & Frank, North Hollywood.
12. Ivan-Frederics of California, skirt, about $6; blouse, about $5.



9-10-11-12



















HOW DOES YOUR GARDEN GROW?



Symbolic of spring, the flowers that bloom on a cotton field! *Left,* Deauville Models use of reverse prints of a confined print by Elza doubles the interest of this simple two-piece dress, about $15 at Haggarty's, Los Angeles; *right,* Royal Crest printed camisole and skirt, bold and beautiful ,about $8. These are your resort and summertime favorites . . . California flowers!

. . . PRETTY MAIDS ALL IN A ROW



Madalyn Miller's signature print on cotton, a riotous bouquet of flowers swinging full and free, about $13; scoopneck blouse with pert shirred sleeves, about $6; both at Bullock's, Los Angeles. *Right,* Viola Dimmitt's gracious off-shoulder flower dress in gaily printed sateen, black or white background; about $25 at Harris Co., San Bernardino; Carson's, Chicago.

CALIFORNIA COOKS

BY HELEN EVANS BROWN



"Dinner may be pleasant,
So may social tea;
And yet I think that breakfast
Is best of all the three."

The person who wrote that cheery little bit preferred to remain anonymous, probably to avoid the wrath of early morning grumblers. Certainly everyone doesn't like breakfast. Morton Shand wasn't kidding when he said that the meal was "an appropriate time to choose for disinheriting one's heirs." Reginald Hargreave was a bit milder about it when he remarked that "Breakfast is, of course, a time for reticence." If breakfast means the first morning cup of coffee, I'll go along with the latter statement. If I can manage a reasonable facsimile of a smile before a sip of that sleep-banishing beverage, I think the day is well begun. And that cup of coffee, with fruit perhaps, and maybe a piece of toast and an egg, is breakfast as most of us know it.

A matutinal meal indulged in on a day when leisure lies ahead is something else again. There is nothing more relaxing, more congenial, more fun than a breakfast shared with friends. The meal may be as simple as scrambled eggs and bacon—providing both are perfectly cooked—or as elaborate as a Champagne breakfast with a dozen dishes. The only important thing is that it be done in an informal and unpretentious manner. Don't try to make it, as a book written in the early part of the century suggested, "a swell repast for the swagger set."

Californians, with their love of eating outdoors, are apt to serve a guest breakfast in the patio or in the garden, but if their memories are good, they will provide an alternate arrangement indoors. We always act surprised and a bit abused when a Spring morning is foggy and chilly, just as if it had never happened before.

These breakasts-to-be-shared should begin with that good old cup of coffee—preferably partaken before the guests assemble. Just in case anyone should be so sure of his sweet temper that he arrives without that eye-opener, do have a big pot of it steaming close to the entrance. A huge pitcher of cold orange juice is not amiss, either. The hardier souls will go for a silver fizz or a glass of Champagne, and many people think that a light beer with a late breakfast is a just-about-perfect beverage. A Johannisberg Riesling, served cold, is delightful, and so is a light wine punch if the party is a large one.

As in all meals, hot food must be hot, cold food cold. If you have a battery of chafing dishes, electric casseroles and bains maries, and one of those new electrically heated tables on wheels, you are luckier than I, and have little to worry about. Even if you have an adequate outdoor grill you are fortunate, as many delicious dishes may be grilled over coals of wood or charcoal. Broiled fish, for instance, or thick slices of liver, or mutton chops are wondrous for that late breakfast. If you have none of these appurtenances, you still have a stove and a few pots and pans, so the first of these menus will be concocted for *you.*

Strawberries with sour cream
Scrambled eggs Sausages in white wine
Potatoes in cream with walnuts
Orange rolls or toasted raisin bread Coffee

The strawberries should be plump ones, with stems and leaves intact, if possible. Wash them by floating them, a few at a time, in a large bowl *filled* with water. Swish them around a bit, but do it tenderly. (If you use berries that have to be hulled, wash them *first,* then prepare them.) Arrange the berries in a circle around a mound of sour cream that has been whipped till fluffy. Provide a shaker of powdered sugar for those who wish.

The scrambled eggs. Everyone thinks she can scramble an egg, but few can—at least perfectly. I think the trick is to do them very, very slowly, and without added milk or cream. A chafing dish, with the flame turned low, is a fine way to do it. The guests can watch, and nibble at their strawberries or sip their fizzes while the rite is being performed. Break the number of eggs needed—at least two to a person—in a bowl and mix lightly with a fork—just enough to mingle whites and yolks. Season with salt and pepper. Put a good big dollop of butter—a tablespoon for each two eggs—in skillet, saucepan, or chafing dish. When it melts, add the eggs and cook *very slowly,* drawing your spoon across the entire length of the pan as the egg begins to set. This makes long creamy curds. Vigorous stirring will produce an entirely different kind of scrambled egg—not my kind. Slow and gentle is the entire trick. When the eggs are done to your liking, add another dollop of butter and

serve. Of course there are numerous variations: serve the eggs on toast that has been spread with anchovy paste (that's "Scotch Woodcock," if you care), or fold in little cubes of cheese, or minced parsley and chives, or bits of cooked shrimps or mushrooms as the eggs are cooking. Or crumbled crisp bacon, or frizzled chipped beef, or tiny croutons may be added after the cooking is complete. And on and on . . . They're best plain, though.

The sausages in white wine. The sausages may be partially cooked ahead of time—a good idea if you dwell in a small apartment. Buy the best little pork sausages that you can find, and brown them slowly on all sides in a skillet. Don't cook them so quickly or so thoroughly that they will frizzle to a mere nothing. Drain them of their drippings and set aside until breakfast time. Now heat, again in a chafing dish, saucepan or skillet, some white table wine—about a cup to a pound of sausages. When the wine is hot, pop in the sausages and heat thoroughly. (Save the wine for basting a chicken or a pork roast.)

The potatoes are made by dicing not-too-thoroughly-cooked potatoes, preferably baked ones, and browning them in butter in which some chopped walnuts have also been cooked. (One large potato, a tablespoon of nuts, and two tablespoons of butter is about right.) When the potatoes are a delicate gold, add a tablespoon of heavy cream and season with salt and a little pepper. These may be reheated, but don't let them stand around uncovered in an iron skillet—they will turn a horrid black.

The rolls, if you don't want to do your own, are from your favorite bakery. Or make these *Orange Rolls:*

Scald a half-cup of milk, add four tablespoons of butter, three tablespoons of sugar, and 1½ teaspoons of salt. Add a half-cup of water, cooling to lukewarm. Now crumble in a cake of yeast, and add a beaten egg. Mix well, then stir in 4 cups of flour, thoroughly mixing once more. Brush the top of the dough with oil or melted shortening and chill until ready to bake. Roll out on a floured board about 1/3 of an inch thick, then spread with orange marmalade (or with ¼ pound of softened butter that has been mixed with 1 tablespoon of grated orange rind and 1 cup of sugar). Roll as for a jelly roll, cut in one-inch slices, and place, cut side down, in well greased muffin pans. Allow to rise for about an hour, or until double in size, in a warm place without drafts. A warming oven, or the regular oven with just the pilot light on, is usually right. Or a spot near your water heater. Bake at 375° until done—about 20 minutes.

The coffee. As for the coffee, all I beg is that you make it strong. Use twice as much as the average rule calls for, and make sure it's freshly ground—fresh roasted, too. Just in case it's *too* strong for some, provide a pitcher of hot water as well as cream.

A more elaborate breakfast, one that would really be party fare, is this:

Fresh pineapple in shell
Shad or barracuda roe, with bacon Cucumbers
Mushroom pancake pie
Shirred eggs with chives
French bread Panela Strawberry preserves

This menu will probably start something. There was once a belief that the combination of pineapple and fish was as deadly as a dose of ant poison, and cucumber for breakfast may be too unorthodox for some. If you just can't bear the idea, serve grilled or fried tomatoes instead. They too, are good with roe.

Pineapple in shell. Select a pineapple that is ripe; the old time way of plucking a leaf from the top has some merit (if it plucks easily it's ripe), but I believe in the nose test. If it smells wonderfully ripe and fragrant, it *is.* Cut the top off carefully, leaving its beautiful plumage intact. With a long sharp narrow knife cut carefully down into the fruit, keeping close to the edge, but not so close that you cut through the eyes—they should remain with the skin. Now cut out the core and, working from both the middle and the sides, try to get all the insides of the pineapple out in one piece. Do this on a plate so you won't miss any of the precious juices. Now cut the fruit in long sticks, sugar them lightly if the fruit isn't overly sweet, and replace them in the shell. Put the top back on and keep cool until serving time. This is finger food, but provide plates and forks for the fastidious.

As for the roe. I say shad or barracuda roe, but I have yet to taste a fish roe that I don't like. True, I've never tasted that of salmon, except in the form of red caviar, but I guess I'd like it, too. (It might remind some of you of fish bait.) So anyway, use any roe that you can get your hands on, even if you've always thought roe was only from a shad.

Wash roe gently in salt water and pat dry on a cloth or paper towel. Brush it well with bacon fat and broil in the kitchen broiler or on your outdoor grill. Be sure that the fire is hot and take great care in turning—a broiler with closely spaced wires is a great help. Serve with wedges of lemon, melted butter, and parsley, or with maitre d'hotel butter which is butter creamed with lemon juice and minced parsley. The bacon may be baked, fried (start it in a cold skillet so it won't curl), or grilled over the charcoal. The latter will produce plenty of smoke, so do it last.

The cucumbers are thinly sliced, and dressed with salt and pepper.

Mushroom Pancake Pie. Make your mushroom filling first. Clean 2 pounds of fresh mushrooms, but *don't* peel them. Just remove a tiny sliver from the bottom of the stem if it is gritty. Chop them rather coarsely with a knife. Melt a quarter-pound of butter in a heavy pan, add the mushrooms, and cook gently until they have a juicy-all-through look. Sprinkle with a teaspoon of salt, a pinch of monosodium glutamate, a grinding of pepper, and six tablespoons of flour. Cook a couple of minutes, then pour on three cups of milk or thin cream (or part heavy cream and part chicken stock). Correct seasoning, adding tarragon if you like it. When thick and creamy, set over hot water until ready to use. Now make your pancakes. Big thin ones, the size of a salad plate. Use a mix or do them this way: beat 4 egg yolks and combine with 3 cups of milk. Sift together 3 cups of flour, 2½ teaspoons of baking powder, a tablespoon of sugar, and 1½ teaspoons of salt. Beat this with the egg-milk mixture, along with 1/3 cup of melted butter, then fold in beaten egg whites. More milk should be added if the batter isn't thin enough. (Test a little on your griddle to see if the cakes are right. Pour from a pitcher in good generous amounts, or better yet, from a half-cup measure so that the cakes will be all of a size. As they bubble, turn them to brown on the other side. The finished pancakes are spread with the hot mushroom mixture and stacked one upon the other until all are done. They are cut in wedge-shaped pieces, like a pie, for serving. The remaining mushroom sauce should be thinned with a little cream and passed separately.

Shirred eggs with chives. Cream a half-pound of butter with a quarter-cup of minced chives. Spread the mixture on the bottoms of individual egg "shirrers" or ramekins. Break one or two eggs on top. (In this menu I should think one, considering the heartiness of the other dishes.) Salt the whites, dribble a little more melted butter on top, and bake in a moderate oven until firm as you please—usually about six or seven minutes.

The French bread may seem strange for breakfast, but it's really good with the cheese—for that's what *panela* is, a cheese which is molded in a *panela,* or basket. If there is no Mexican market near you, you can make a reasonably good substitute by mixing a pound of cream cheese, or sieved cottage cheese, with a cup of sour cream and a cup of milk, seasoning it with a pinch of salt and a teaspoon of sugar, and putting it to drain in a small wicker bread basket that has been neatly lined with wet cheese cloth. Let it drain at least overnight, then turn out on a plate and decorate with flowers. The cheese should show the woven pattern of the basket.

Perhaps I've sold you on a party breakfast, but I'd rather convince you that you should have a good one every day. I wish you'd listen when I say that the morning meal is the most important of the day, that a third of your daily food should be partaken then, and that your health and spirits and even your brain, will be better for a good breakfast. All this I know well, and I also know that, except for late Sunday breakfasts, all I, myself, indulge in is coffee, with more coffee on the side.

THE RANCH HOUSE: MID-CENTURY INTERPRETATION

BY HELEN IGNATIUS

FRANK STIFFLER



The Peterson's ranch house is pale green on the outside, pale coral on the inside walls curving around the spacious patio and lanai.

The modern California ranch house designed by Cliff May for Mr. and Mrs. Austin Peterson possesses two of the most sought-after qualities in this discordant atomic age of tense nerves and maddening crowds: serenity and privacy. Serenity . . . through fluid lines, subtle colors, forceful simplicity in decor. Privacy . . . through a discriminating use of glass which does away with all confusion or combat as to whether a house is a house or a fishbowl.

Built around a spacious patio on a 165-by-200 foot lot, the seven-room house encompasses 2,750 square feet. The combination concrete and wooden walls facing the street prevent people on the outside from looking in. The high glass panels on the inside of the house facing the patio enable people on the inside to look out . . . on the completely private patio, lanai, and walled-in garden.

The patio floor . . . which is bordered with tropical plants, pink and white primroses, and ferns . . . is a checkerboard of large squares of concrete banded with narrow strips of wood. A lanai at the outer edge of the patio forms the connecting link between the garden and the two wings of the house.

Uncluttered lines and continuity of color in the interior of the house create an illusion of great space. The ceilings and walls are pale green and the floor is carpeted with pale beige wool shag rugs. The predominant green and beige color scheme is accented with chocolate brown, coral, and straw yellow. The living room, for example, is furnished with a massive brown couch, coral and pale green chairs, and bleached wood tables. The drapes are patterned in brown, coral and yellow leaves.

Perfectly integrated with the mountainous and heavily wooded Brentwood countryside, the Peterson's modern ranch house has a brown shingled roof, smoky green walls, and a rail fence in unfinished wood. The only brilliant color on the entire property is a barrage of yellow and orange marigolds planted beneath the great fan-shaped leaves of the tropical trees surrounding the house.

This is Cliff May's interpretation of California living . . . ranch house informality, with the rugged ragged edges filed down with a modern sweep of color and a modern swing of line.



Above: Series of glass panels form inside wall of living room, provide beautiful view of patio, lanai, and garden.



Left: Directly behind coral bookcases and magazine rack is a small projection room with outlet on shelf to the right. On opposite side of room, screen drops down from ceiling.

Above: The lanai connecting the two wings of the house is painted pale green with lemon yellow posts. Living and dining rooms as well as master bedroom, bathroom, and kitchen open out into patio. A full-grown olive tree dominates the center of the area.

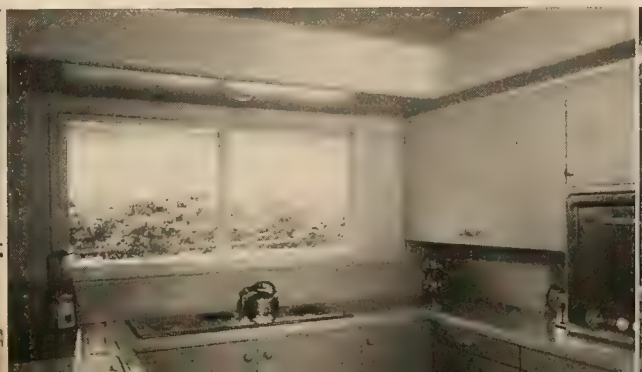
Cliff May's California Ranch House Designed

For Mr. And Mrs. Austin Peterson: Modern Architectural Magic

And Old Western Charm

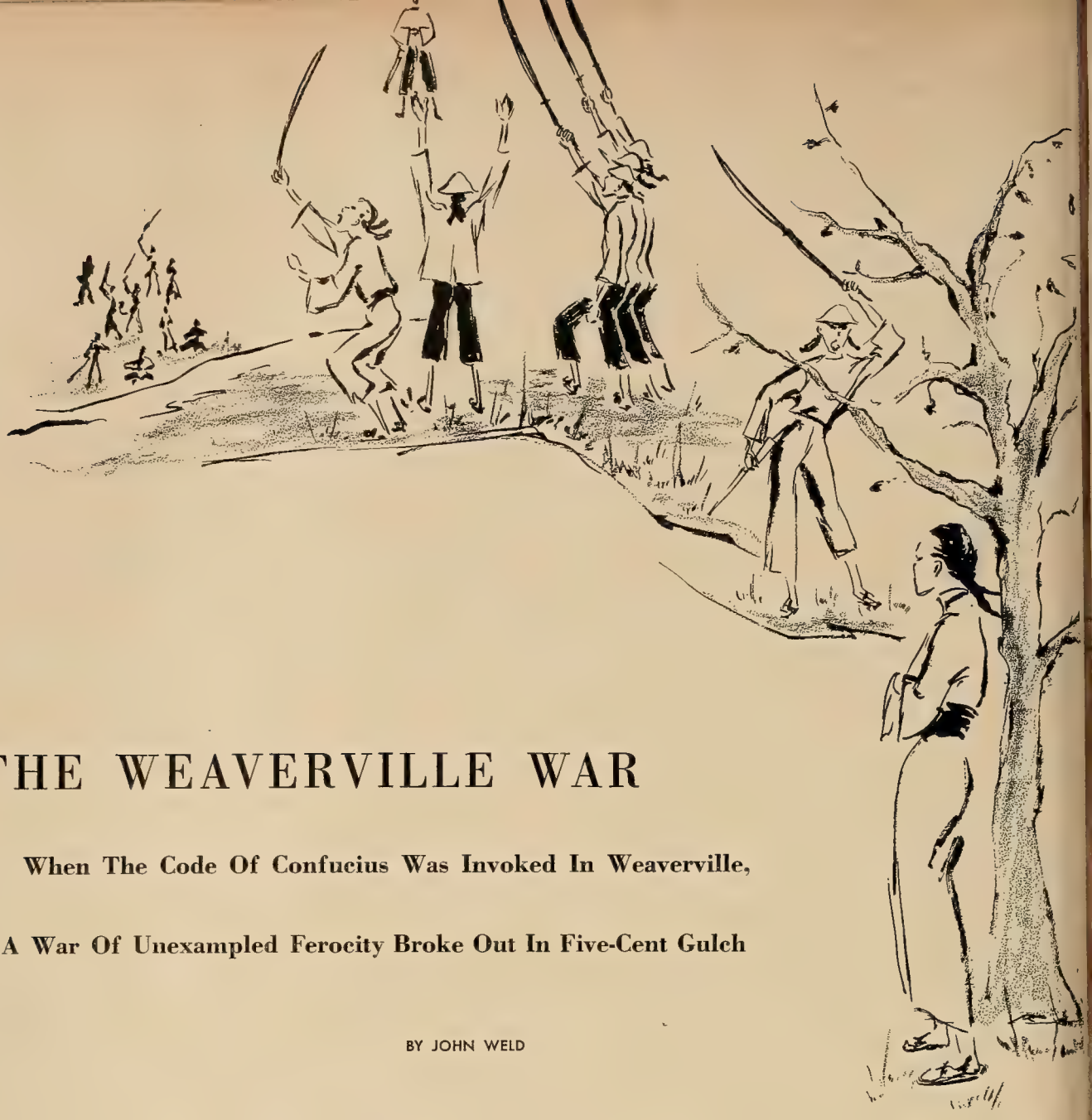
Below left: The series of shutters which form one-half of the wall separating dining room from kitchen may be opened when service-bar is used in entertaining. Center: Pale yellow and blue kitchen has built-in refrigerator, range, thermador oven, and dishwasher. Right: The breakfast bar, with an excellent view of the patio, constitutes the outer end of the long sideboard.











THE WEAVERVILLE WAR

When The Code Of Confucius Was Invoked In Weaverville, California, A War Of Unexampled Ferocity Broke Out In Five-Cent Gulch

BY JOHN WELD

Weaverville, in northern California, now seat of Trinity County, in the year 1854 was an up-and-coming community of 2,000-odd Christian souls and almost as many heathen Chinese. Young as the town was culturally, already some of the roughness of the days of '49 had been polished off by the civilizing effect of some recently-arrived ladies and by the presence of a minister of the Gospel who had come, surprisingly enough for those days, not to mine for gold but to preach the word of God. A church had been built the year before with funds raised in the town's saloons, gambling exchanges and fandangos, the last amusement halls where the entertainment included music and dancing and the company of females as differentiated from ladies. There was even some talk that year of building a school, though that may have been pure wishfulness, because there probably weren't more than half a dozen children of school age in the town. But indisputable proof that Weaverville was on its way to becoming a respectable community was in the fact that $73 was raised in one evening that summer by a lady temperance lecturer, the famous Miss Sarah Pellet.

However, as good as Weaverville was to become, it had, it seemed, first to go on a foray into wickedness which made all its previous wickedness seem by comparison to have been only the natural, innocent skylarking of mischievous schoolboys. Weaverville's new wickedness began naturally, but its progress was not a consequence of spontaneity, and its climax certainly was not innocent. It was called the Chinese War, and the deplorable end of that, on July 14, 1854, was a battle so bizarre that even though it has been verified time and again it still seems hardly credible.

The Town Chinese, as differentiated from the Chinese miners who lived in a camp out of town, numbered about five hundred. They were gamblers, shopkeepers, cooks, servants and laundrymen who had given up the uncertainties of gold mining for the surer remuneration of their trades. They ran the spacious Golden Gate Saloon in which were 17 gambling tables; they owned three other gambling saloons, four stores and a restaurant, and their newly-built joss-house was far more elaborate than the aforementioned Christian church.

The Chinese miners numbered perhaps 1,500, take or give a few. The reason there were so many Chinese in this locality, according to Josph Henry Jackson in "Anybody's Gold," was because they "were tolerated and treated far better than in San Francisco, where there was agitation against them." Perhaps the fact that each Chinaman was taxed four dollars per month for the privilege of mining may have had something to do with the toleration. Jackson points out that a tax revenue of eight thousand dollars a month is not to be sneezed at.

Six days a week, from sunup to sundown the Chinese miners labored over their long-Toms and sluices, but Saturday nights they flocked in to Weaverville to spend thirty-six hours drinking and gambling. During these weekly sprees they stuck close to their own places of amusement and rarely dis-

turbed the peace, such as it was; but there were mysterious differences between the two groups, differences which apparently the white men never understood. Some ascribed them to politics and sectionalism imported from China; some to religion, and some to "six bits worth of gold dust" lost at a gaming table. Whatever the cause, evidence of a rift came early one Monday morning about the middle of June. The saloon at the tail end of Court Street burned to the ground and one of the Chinese miners was found dead in the street. A dead Chinese in Weaverville was as unimportant to the white men as a live Chinese, but to the Chinese that corpse spelled trouble. Confucius taught: "The murderer of your father ought not to remain under the sky with you; you must not lay down your arms as long as the murderer of your brother lives; and you cannot live in the same kingdom with the murderer of your friend." The Code of Confucius, it was soon to be learned, was about to be invoked in Weaverville.

The town faction named themselves the Hongkong Company, although some historians have given their organization other names. Alexander McLeod, in "Chinese in California," and several other writers, called it the Yangwa Company; Isaac Cox, in "The Annals of Trinity County," called it the Ah Yous. The Chinese Miners named themselves the Canton City Company, which however, in "California, a Guide to the Golden State" is called the Young Wos.

"The first I knew of impending war," John Carr, Weaverville blacksmith of that day, recalled in his book, "Pioneer Days in California," "came from one of the Chinese (mining) bosses who came into the shop with a pattern similar to the iron of a pike pole, and wanted to know how much I would charge to make one hundred like the pattern out of steel. I told him $1.50 each. He told me to go ahead. About an hour later the boss of the Hongkongs came into the shop and asked, 'How much one hundred?' I told him $1.50. He told me if I would quit making them for the Cantons he would give me two hundred for his company."

John Carr says he replied, "All right, John."

"In a short time," the blacksmith continues in his memoires, "the boss of the Cantons made his appearance and told me if I would quit the Hongkongs' work he would give me $2.50 and I could make three hundred more."

John Carr says he replied, "All right, John."

Obviously the barbaric Chinese had learned how to get the cooperation of the civilized white man.

For three weeks, Carr reports, he worked "day and night" making Chinese instruments of war. Apparently only the Sheriff, William L. Lowe, did not want to see blood shed; at any rate, Carr tells in the same account that the sheriff forbade him making any more weapons for the Chinese, "or delivering any I had on hand."

"I tried to reason with him," Carr says, "but it was 'no go'." Finally the blacksmith asked what the penalty would be if he disobeyed and the Sheriff told him he would be fined $500.

"All right, Mr. Lowe," Carr says he replied. "I can afford to pay $500 and then come out winner in the game."

And Carr went on making the weapons; nor was he ever fined.

Some believe the fact the sheriff's salary came from the taxes levied upon the Chinese occasioned his pacifism, but surely there must have been one amongst the town's population, one God-fearing soul, who, without ulterior motive, raised his hand against the impending slaughter. Granted those were cockeyed-drunken, lusty, lawless times, there is in every man the spark of decency and the urge to promote fair play. And yet there is no evidence that anyone else, other than the sheriff, not even the preacher, whose name is lost to us, tried to stop the war. History is oftentimes so fragmentary, but the attitude of the white population of Weaverville seems to be summed up by an anonymous writer in the Shasta Courier who had this to say of the imminent battle: "If the Chinese wish to fight among themselves and kill each other, the people here are perfectly willing."



The mining faction (estimated by eyewitnesses at from 350 to 500 in number, while the Town Chinese are said to have numbered about 150) was for settling the town faction's hash as soon as possible, but on the advice of certain Americans the engagement was put off for a month to give everyone, and especially the white tradesmen, a chance to make preparations. Bar owners, gamblers and fandango operators wanted to spread the news that those for miles around might come to see and spend their dust. The Chinese wanted to start the battle romantically at dawn, but the white men changed that, too, making the hour two post meridian, probably on the plea that such an early hour was unfair to the spectators. There is some hint that promoters might have tried to get the two armies to stage the war within an enclosure, with admission at so much a head, but nothing came of it. A clearing about a mile east of town, known as Five-Cent-Gulch, was selected for the field of battle, and a fund was donated for clearing it of chaparral and deer bushes.

During the intervening days both sides, to solicit the sympathy of the Occidentals, paraded up and down the streets of Weaverville in full costume, beating tin pans and brandishing their arms, and the clashing and shouting, the yelling and stomping were din enough to awaken the dead drunk. Two distinguishing features made it possible to tell the factions apart. The town boys carried white banners inscribed ideographically in black HONGKONG COMPANY and the miners red banners ideographically inscribed also in black CANTON CITY COMPANY, and the town warriors wrapped their heads in red cloths while the latter sported sheet-iron helmets. Dressed in their short, shank-length trousers and weighed with all the weapons they could carry, they must have been a colorful and ridiculous spectacle as they executed their complicated military routines.

Despite the efforts of the mining faction to win over popular opinion to its side, the sympathies of the townsfolk went to the Town Chinese, first because they were better known to them, and, second, because their forces were fewer. Even in that day evidently Americans were sentimental about underdogs. Firearms were forbidden the Chinese and there is some evidence that they did not know how to use them, but both sides were loaded with other weapons—spears as long as five feet; sabres, daggers and shields, squirt guns (filled with kerosene for the emission of liquid fire), hatchets and hammers. Corrugated iron had been sold from the roofs of houses to make shields and helmets.

Because of their deficiency in numbers the Town Chinese apparently endeavored unsuccessfully to enlist a number of Occidentals to augment their ranks. Their leaders probably figured, and quite rightly, too, that one white man at their head would go farther toward insuring victory than a battery of cannon—not that the white man could fight any better than the yellow, but the latter evidently held the theory that the opposing side would not dare kill the white man, and in avoiding doing so would be fair game.

On Friday the thirteenth, the day before the appointed time of battle, the two armies encamped within sight of each other at either end of Five-cent Gulch. And that evening and Saturday morning miners from miles around came flocking to Weaverville to watch the grand spectacle, came bringing with them their baritone and tenor throats and their jugs of O-be-joyful. The setting might have been a picnic, with the Celestials fur-

(*Continued on page* 44)

THE WEAVERVILLE WAR

(Continued from Page 43)

nishing the athletic contest for the occasion. Enterprising merchants set up bars and sandwich stands within a stone's throw of where the favored red-caps were encamped. There were wheels of chance, dice and poker games under almost every tree. Wagering was heavy, with the odds favoring the small force. It must have been like a bull-and-bear-fight, like a camp meeting, like a political convention. Even the women and children came out, the mothers doubtless thinking, and rightly, the battle would be something their young ones would remember all their lives.

And while the children ran and played and the women sewed and gossiped and the men gambled and drank, there was great activity in the camps of the two armies. Swords were being sharpened, handles wrapped, shield-grips made more comfortable, perhaps a few Buddhist prayers said. Detachments of the Canton City Company, their iron helmets and tin shields and collection of arms glittering in the mid-summer sun, marched up and down and back and forth to the shrill commands of their corporals, paced by the clanging of gongs and the blowing of sour-sounding horns. With banners flying, oriental costumes flapping about their stubby legs, their ordinarily bland, ortive faces contorted, they would rush forward, uttering blood-curdling yells, their spears lowered to rip out their adversaries' intestines, the while onlookers shouted blasphemous encouragement; and then, with surprising precision, they would halt, drop to their knees, and perform such miraculous and spine-chilling gyrations that those on the sidelines sometimes were convulsed with that laughter which comes out in sobs.

This terrible demonstration must have weakened the town army's determination. And as time for the engagement drew near both sides found their anger diminishing, their ardor cooling. Faced with the very real and gut-wrenching prospect of killing their brothers or being killed, the two captains called a conference with the view of finding a possible peaceful solution to their differences. The powwow was still in session when the hour for the battle arrived. Meanwhile the spectators grew impatient. Their jugs of whiskey had been the rounds many times; the picnic lunches had been consumed; and now, with boredom about to descend upon them, the Americans set up a howl for action.

Even at that late hour good man Sheriff Lowe was still endeavoring to head off the impending carnage by trying to organize a posse. But those he tried to deputize, Carr reports, answered him thusly: "Go to hell, Lowe. We came here to see a fight and we're going to see one."

The Chinamen might have recognized in this clamor for action the true state of affairs; that their battle now was with the white men and not each other. But they had brought the idea too far; there was no turning back. The Conference was still in progress when a group of the rougher Occidental element of Weaverville decided to take matters into its own hands. It disbanded the peace conference by giving the leaders to understand that either they proceed with the battle at once or be run out of Weaverville and the State of California—those that could run, that is.

"Charlie" Yung, leader of the Hongkongs, was a favorite with the white men. He was also a good general. In his account of the battle Jackson writes: "Charlie had drawn up his little army of one hundred and fifty men so that his flank was protected on one side by a sharp rise of ground . . . Clearly Charlie's other flank was his weakness. It was concerning this matter that Charlie made his deal. The agreement was simply that, when fighting finally commenced, his white friends would see to it that the spectators crowded in on that side . . . It happened exactly as Charlie had planned."

Having arranged his forces, Charlie, urged on by his good wishers, seized also the advantage of surprise. Suddenly with wild and heinous shouts he and his boys went tearing hell-bent across the gulch toward the Cantonese. As one newspaper account put it, they charged with "unexampled ferocity."

The Chinese miners, who had been sitting in three groups, (placed for flanking the Town Chinese in the event of attack) were caught off-guard and leapt up terrified. There ensued a wild scramble to seize their weapons, which lay about them in confusion, and to close their ranks; and some of them fled the field at once, bent on saving their necks. Others rallied, however, and braced themselves against the onslaught.

The spectators' throats swelled with cheering. To them it was all make-believe, like the theatre. The men who fell could not be dying; they were merely playing 'possum. The clash and clatter of weapons, the whooping and screaming of defiant and terrified Chinamen, the groans and grunts of the struggling, the pitiful wails of the wounded made of the whole an unholy uproar.

The Town Chinese were wonderful, fighting with the rhythm of oiled windmills in a hurricane. But what they had feared came to pass: the Chinese miners, recovering from their surprise and the first onslaught, began maneuvers to flank the Town Chinese on both sides. And in spite of the white men and the gulch bank it began to look as if the smaller army would be surrounded and overcome. It was at this juncture that certain of the Americans, on the pretext of keeping the fight fair, entered the fray. To stay the movements of the Cantonese right flank, which was nearest them, the white men loosed a barrage of stones at the mining faction and succeeded in putting this wing to flight. One drunken onlooker (some records refer to him as a Dutchman, others as a Swede. Cox says his name was John Malmberg) made the mistake of firing into the ranks of the Cantonese. His pistol was still smoking when he fell, shot through the head. Nor was there evidence he was killed by a Chinaman. After all, bets had been laid on both sides.

McLeod says it was marvelous to see the savagery with which the warriors would leap upon a fallen foe and hack him into doomsday. So furious was the fight of the Town Chinese, so thwarted the hemmed-in Chinese miners, that the latter soon were put to rout. And away the last remnant of them flew, leaving their weapons and their dead and wounded behind.

The engagement lasted but a few minutes, and when at last the fury was spent, the dust had settled, and the yelling had died, seven Chinamen, one Red Cap and six Cantonese, lay dead and a number of other Chinamen lay wounded, some fatally. Smashed shields, broken spears and abandoned swords lay strewn over the battlefield.

The Town Chinese, of course, were jubilant. Theirs was the victory, and this in spite of the fact they had been outnumbered more than two to one. They ran about waving the enemy's captured flag exultantly. The dead and wounded were taken to that section of Weaverville occupied by the Chinese, and the two American Doctors of the community were engaged to patch up the wounded. The funeral procession was lengthened by mourners from the ranks of the fandangos. The one grave was large enough to contain the seven pine-board coffins; and at the foot of each rough box were placed jars of meat and rice and tea, together with a bowl and chopsticks, to feed their departing souls on the way to the hereafter. And when the coffins had been covered with dirt the white men deigned to give three cheers to the fallen heroes, after which the mourning Celestials marched around the grave with sprigs of green, that being part of their burial ritual. Then the entire assembly repaired to the Hongkong headquarters on Court Street where the victorious Chinamen played hosts at a well-attended wake, serving liquor and cigars.

The Shasta Courier observed in a follow-up editorial that the war settled nothing, and in that it was no different than larger subsequent wars between nations. "Their (the Chinese) differences are no further composed now than they were in the beginning," the editorial states. Nevertheless, the trouble died and the Chinese remained in and near Weaverville until 1880, when, the gold having petered out, they left the town, many to return to China.

Thus was peace restored to Weaverville. And now, with this black mark behind it, the town could struggle on up to that polite civilization which takes pride in its past.

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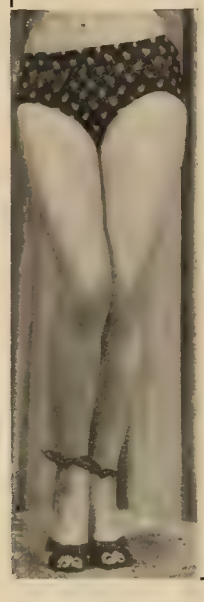
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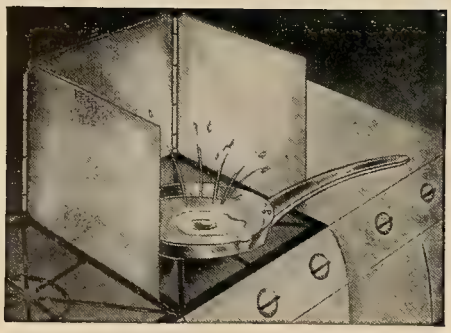
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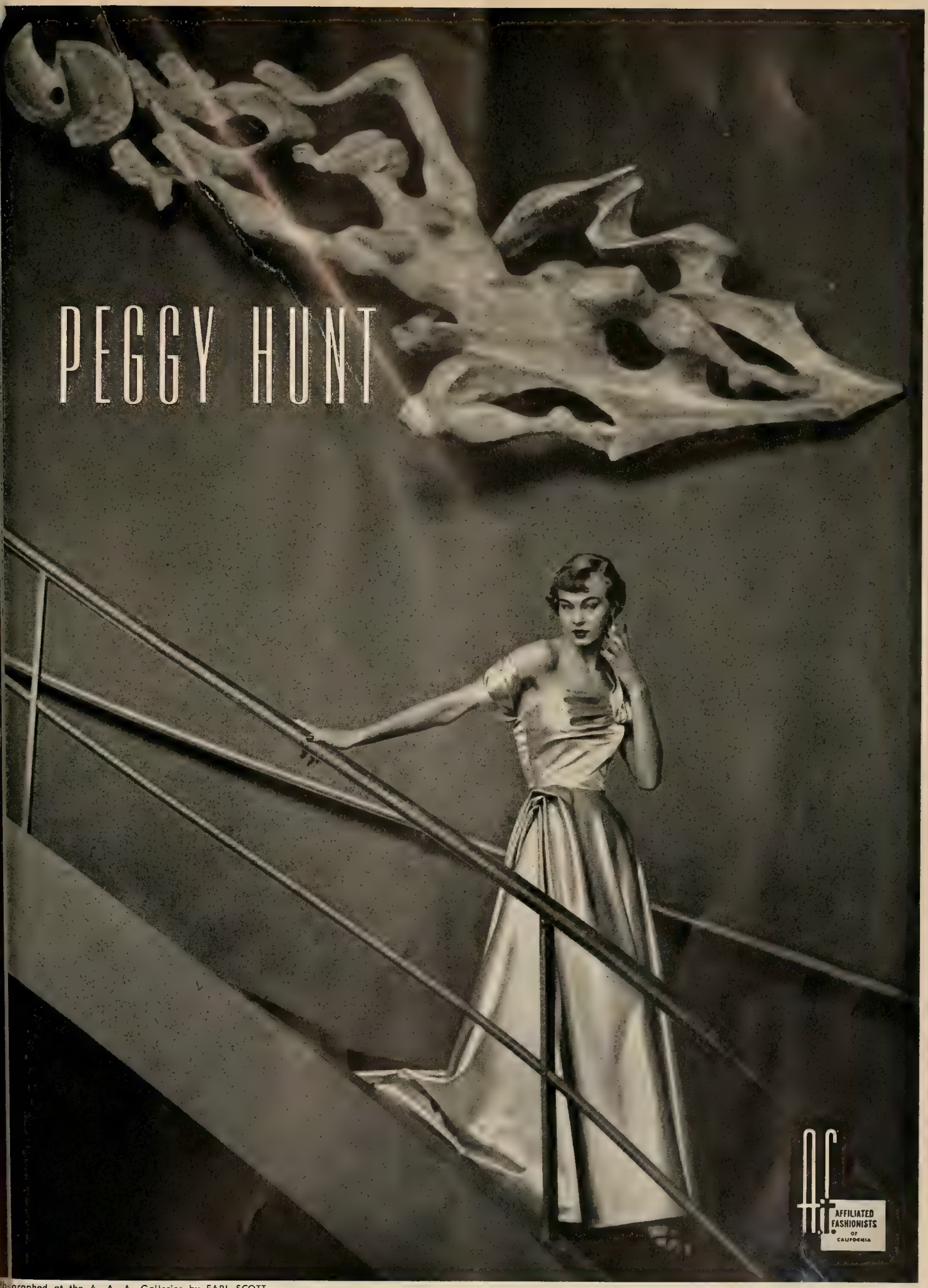
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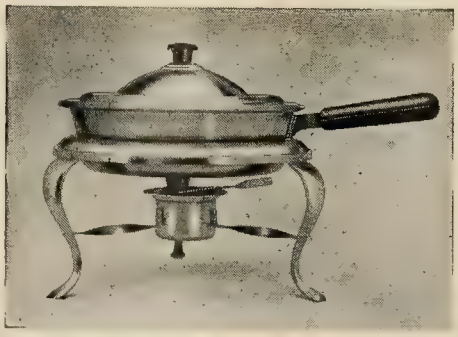
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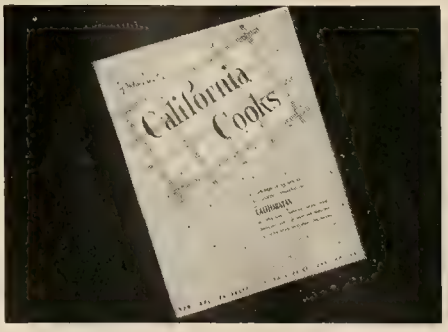
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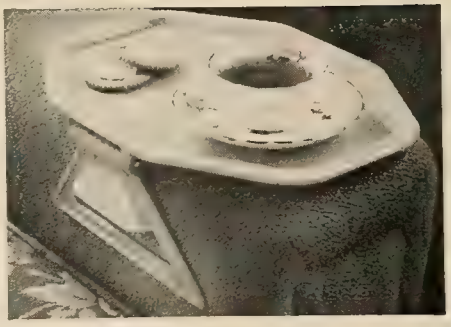
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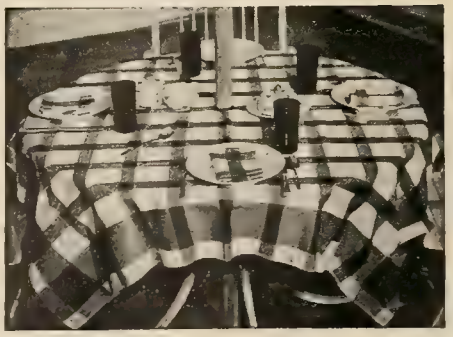
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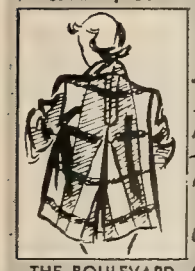
FALL '49



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SPRING, '50



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WHAT TO WEAR IN CALIFORNIA



From the very beginning of May, Californians begin to act as though summer was here to stay . . . so if you're planning an early vacation out west, travel light-n-airy. This season, the designers have simplified your what-to-wear problem, for they've come up with silk tweed shantung suits, lightweight rayons and wools that are comfortable to wear and darkly easy on the eye. What's more, they're simple to transform from daytime sightseeing and travelling to the little suit that goes to supper! Accessories do the trick, so bring plenty of fresh touches . . . in beads, flowers, scarfs, and some of those soft packable hats that add their own bit of magic.

For daytime wear, we recommend the silk pongees, which are so light and take well to tailoring . . . and hand-wash like a dream! Other fabrics in this same category, including silks and the lovely sheers which combine travel attributes of practical dark colors, comfortable light weight.

Be sure to include at least one sun dress, and with today's emphasis on sheath-and-bolero combinations, you'll find this prerequisite easy to fulfill. Many of these are simple enough to wear to town, while the underneath sheath may be glorified with elegant beads or accessories . . . and worn to dinner, or for dancing! A long skirt to trade off with one of your frothy blouses is another suggestion for evening wear.

Bring a warm coat, for contrary to popular beliefs . . . California nights sometimes are coolish. If you plan to go to some of the outdoor events like Hollywood Bowl concerts under the stars, this is an important "remember"! Obviously, the clothes you bring are determined by the things you plan to do, and with all the outdoors to invite you, you should include swimsuit and play clothes if you feel like playing. Some of those light little play shoes to supplement your wardrobe of suit, shoes and slippers, will add to your comfort.

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VOL. IX NO. 4 . . . MAY, 1950



ON THE COVER:

Janet Gaynor, beloved screen star and wife of Adrian, wears one of her famous husband's hostess ensembles for this lovely at-home picture. Adrian, outstanding American designer of our day, is in the background. Color photograph by Frank Stiffler.

CALIFORNIAN

"FOR THE CALIFORNIA WAY OF LIFE"

PUBLISHED QUARTERLY
IN
FEBRUARY - MAY - AUGUST - NOVEMBER

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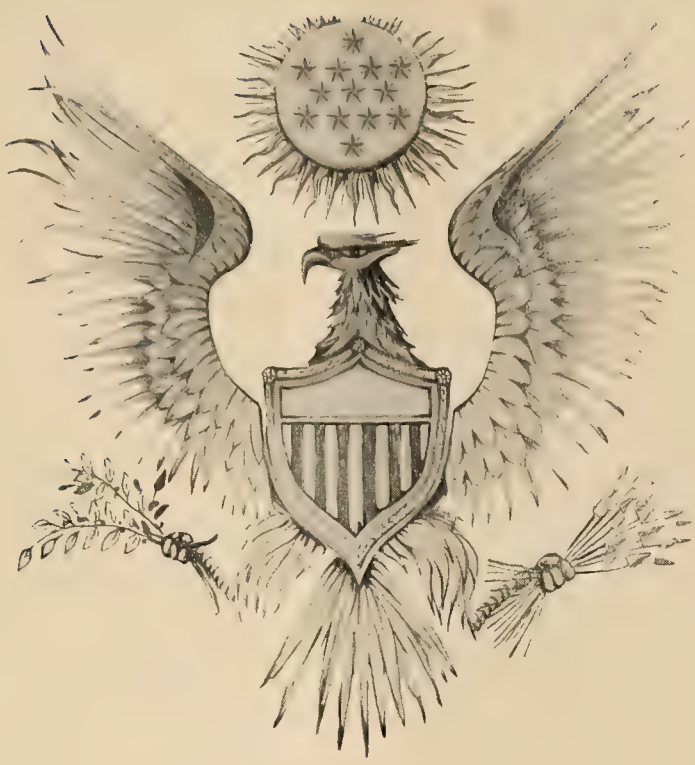
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American Fashions For Our Day

By VIRGINIA SCALLON

We believe in Adrian because he has both designing genius and fashion integrity. Because he can be depended upon to create seasonal freshness and excitement with each new collection, leaving for others the grotesque, the bizarre, the change-for-change-sake. Because when all the world played a childish game of follow-the-leader in a costly fashion revolt . . . he alone had the courage of his convictions and maintained the coveted American look in clothes for freedom-loving women everywhere. Adrian believes, as we do, that clothes should be functional, right for our time, with a flattering grace that makes them un-dated and timeless in their charm. As we do, he believes that your mirror and your own eye are the only infallible guides of good fashion. For these reasons, we present the first fashion ontology . . . of Adrian.

THE ADRIAN STORY

Adrian, California's famous couturier and standard-bearer of fashion, told me it is "easy for a designer to create unusual and amusing new clothes with a certain shock value . . . the difficulty is in restraint."

And thereupon Adrian went on explain why he has taken the hard way to achieve fashion supremacy, holding fast to his belief that daytime fashions *should not* change with every season.

We were chatting in the peaceful quiet of his gardens overlooking the whole San Fernando Valley, and this new concept of fashion seemed fundamentally sound and right. Why, I wondered, did we spend so much time chasing *the different* when life and its demands remain much the same . . . and will until some new rocket era.

The American who I think has contributed more to world fashion than any one designer, spoke with a modesty and calm assurance that is born of his own convictions. He is confident that the basic daytime silhouette is set for the next fifty years, that the slim uncluttered lines and the cleancut shoulders are right for our times . . . and until our mode of life changes.

"Have you ever heard a woman describe a new dress as amusing . . . startling . . . out of this world?" Adrian asked, and then his tan face creased in a knowing smile. "The next minute she'll admit she wouldn't own it under any circumstances, that she doesn't dress to amuse, or frighten . . . and definitely, her wardrobe must be very much of this world!"

ADRIAN'S BASIC BELIEF:

Adrian, with his background of the arts and theatre, must find it ridiculously easy to dream up new fantasies for evening wear and what he calls fun clothes, or after-five fashions. He is a master at such bewitching drama. But it takes real restraint to create daytime fashions based on a provenly functional silhouette . . . with details that mark it "new this season" and an inherent charm that identifies it as *good* for next year, and next.

Fashion should serve the woman, not enslave her! Good fashion is becoming and functional and right for our way of living. *That's* what Adrian believes.

It took some courage to live up to those beliefs during the post-war era when the world's fashionists were going to all lengths to achieve novelty, change. Fashion editors found new tag-lines in soft shoulders and padded hips and billowing skirts that swept the floor.

"We still rode in cars, in trains and in airplanes," Adrian said of this era. "Industry and the arts went ahead, the tempo of life was speeded . . . yet some designers tried to enslave women, tried to force them to buy things that were bulky and not even comfortable. Pure extravagance!

"I didn't think it was a good look, because it was ugly. American women, particularly, are used to looking attractive; they like to think for themselves and look *like* themselves . . . not like some quaint old daguerreotype that was, also, framed."

FOUGHT FOR AMERICAN LOOK

As Adrian explained his "fashion ostracism" during the time when he and only he among leading designers dared to stand out against a super-imposed and artificial way of dress, I pointed out that *The Californian* was the one national fashion magazine that came out boldly against the new look.

So our interview progressed on a new level: we thought alike about the function of fashion!

Conversation took on a more personal character. Janet Gaynor joined us, her . . . was it Adrian? . . . gingham dress had a simple bodice of soft pink and white checks, the skirt of a matching check in lavender and white . . . with a narrow red belt to match her tiny red sandals. Over this she had flung on a chartreuse smock, for my visit had interrupted a session of painting.

Adrian wore a soft blue-gray tweed jacket over smokey blue slacks, his blue-and-white shirt had a bow-tie of the same material, his feet were encased in leopard-skin scuffs that immediately called up visions of the Adrians' recent African trek.

With animated interruptions of "Remember this . . . or that?" I learned a bit more about the trip this intrepid couple took into darkest Africa, and marvelled anew at the fate that would lead two such cultured and artistic people into the wonderful wilds of the Congo.

I kept remembering Janet Gaynor as the little waif of "Seventh Heaven" or the glamorous heroine of "A Star is Born," and tried to picture her as adventurer in the primitive wilds.

"I wake up dreaming of Africa," Janet confided with a nostalgic yearning in her voice that attested the genuine interest she shared with Adrian in this globe-trotting. Adrian, too, must "dream" of this vast country . . . but with him, memories take a tangible form and his drawing board is the means of its re-creation.

AFRICA INSPIRES THE ARTIST

The artist-designer admitted he'd had an irresistible urge to capture African scenes on canvas, and then just out of curiosity took his pictures to one of New York's finest art galleries for an opinion. When they gave him a one-man show and sold out his entire "first edition" he had his answer! Today his studio is filled with more of these vivid mind pictures.

The paintings have a strange intensity, with native figures etched with cleancut clarity against the cloudless skies or haunting jungles. There is a Dali-esque quality about some of these interpretations that gives sym-

bolic importance to a lone figure standing out boldly against the vastness of space. A thundering herd of elephants, a man's gun and hat in the sands . . . mute testimony to Adrian's story-telling ability in this new medium of oil.

Actually, Adrian's interest in art showed up early in his life. Back in Connecticut where he was born in 1903, he began drawing when he was three years old . . . most of it on the fly leaves of all the books that found their way into the Adrian household. His father, who had a millinery shop, and his mother both were artists, so his may be considered an inherited talent.

At 17 he entered the Parsons School of Design in New York, transferring later to the Paris branch of the school. How strange that this staunch advocate of American freedom fashions was subjected to French influence early in his life, but rejected it to interpret clothes for a newer and more glamorous way of life!

The studio where both Adrian and Janet Gaynor work today is in the north wing of their rambling Colonial farmhouse. White-washed brick, a corner fireplace, dark floors and (probably Janet's touch) raspberry pink cotton pull-drapes form a background for a miscellany of tusks and spears and mounted trophies of the hunt; for a chattering monkey and scampering puppies that interpret or inspire the day's work.

Adrian pointed with pride to his wife's artistry, lovely water colors where the petite actress had caught the fragrance of a bouquet of flowers and the luscious beauty of fruit. I particularly liked two still life studies, of her "Taffeta Cabbage" and composition of a shining red apple, books, and Adrian's own favorite porcelain rooster.

HOUSE ON THE HILL

What a peaceful life these two live with their 10-year-old son Robin. It's a wonderful house on the hill. Adrian works like a demon at his Beverly Hills salon before each new showing, keeps his finger on the pulse of the business ever after . . . but except when his presence is demanded, delights to dream up new ideas in the serenity of his own home. During the ten years they've lived in the Valley, the Adrians have spent little time in the city. They come in to see their friends, attend a few shows; seasonally, they go to New York to see the latest stage hits and "get tired enough to appreciate their home all over again!"

From the studio we traced our way back through the gardens into the tranquil living room. There is an immediate feeling of peace and personality when you enter this great raftered room with its pale green walls and dark planked floors. Cool green rugs give the room a one-ness of tone value, and it isn't until after you're seated on one of the quilted chintz sofas in front of the fire that you realize the quantity of priceless art objects here . . . reflecting a lifetime of Adrian's favorite hobby . . . *collecting.*

TREASURE TROVE AT HOME

Over the hearth hangs a great Grinling Gibbons carving, intricately lovely and old, its mellowed wood warm reminder of a great era in art. To one side hangs a matador's coat, treasure trove from a visit to Madrid; on the floor are two sprawling wooden cherubs from Italy, beloved for their rich old heritage.

Between the two sofas is a nine-foot-square coffee table, upholstered around its margin in pale green. In the center planter are heaps of multi-color rocks and mica, with primroses and ferns and a dozen Chinese bisques on the miniature mountain. On its top the day I was there was the beautifully carved torso of a young boy . . . other days it might be Adrian's much-loved porcelain rooster.

A great bowl of geraniums splashed color at one corner of the table, and I marvelled again at the instinctive artistry of the Adrians, who could transport such ordinary flowers to such inordinate heights of beauty.

Throughout the rest of the room are many other souvenirs and rare objects of art, but clustered or grouped so that you have no feeling of crowding . . . six or eight fat Buddhas crouch at the foot of the winding stairway; pull-out tables hold collections of tiny figurines, lovely hands. Adrian loves pure art, finds beauty in form and texture as well as in intricate sculpture or paintings.

Considering Adrian's modern feeling toward clothes, you're almost gratified to find sentimentality expressed in these collections. There's warmth and individuality evident here, and its diversified interests spread from the tiniest bit of cloisonne or ivory . . . to a living plant that climbs exotically toward the ceiling.

Inevitably, in this home setting, I discovered more of the rich background for Adrian's creative life. I wondered again and again why he chose to fight so strongly, why he became such a "fashion ostrich" . . . the expression is his! . . . when the worldly designers took away the easy way to win headlines. He dug out an old scrapbook for his answer.

WHY ADRIAN REBELLED

Adrian is an idealist. Under no circumstances would he have sacrificed his principles of good fashion, but there were certain things that goaded him into a fighting mood.

"This is what caused me to rebel and decide then and there that the new look would never do for our busy active American lives," Adrian said savagely, and pointed to a full page from a trade paper which showed Paris coats cut for longer dresses . . . and cutting the heart out of American concepts of freedom fashions. There were voluminous tents destined to sweep the floor of motor and train; there were barrel silhouettes and worse . . . long sheaths with hemline swathed in heavy fur dust-mops!

Adrian's personal convictions then became a matter of prideful Americanism, and from then on his stand made headlines . . . not always favorable. Newspapers wrote "Adrian, who stands Alone, Dislikes the Rounded Look," "Adrian derisive of hysterical New Look," "Adrian Rejects Dictatorship," "Fashion Chief Hits Return of Gay '90's styles."

From that time, Adrian was standard-bearer for America's place in the fashion world. "And," says he, "since California living has exerted the greatest single influence on the world's living habits . . . made a vogue of California or modern architecture . . . it is only natural that California clothes are becoming the epitome of international styling. Paris will copy America (*'Paris must start over—at scratch—as fashion center,'* Adrian said during his bitter crusade) . . . and it is inevitable that it will be influenced by California's feeling for ease and elegance in dress."—(*Continued on page* 62.)

GOOD FASHION IS TIMELESS - says Adrian



1942

Here is graphic proof of Adrian's fashion integrity and style leadership through the years . . . a series of pictures we've taken from our files to show highlights from seasonal showings back as far as 1942 when he introduced his first retail collection. At a glance, you'll be able to identify the famous "Adrian look" . . . in the well-defined shoulders and uncluttered lines of his suits, in the fluid grace of his fabulous evening gowns. These clothes are as pretty *now* as they were *then!* All of which goes to prove Adrian's credo, that fashion is forever. Called a "fashion ostrich" because he refused to follow, almost pushed from his throne in the crowding rush for something—anything different when war was done, Adrian never once lost his perspective. He perpetuated the coveted American silhouette in the face of revolt, and today he is vindicated again and again. See how many trend-setting ideas you can find on these pages, ideas that have been repeated or interpreted, in the years since.



1943



1944







1945









1946








1947
1948
1949



Where does a famous designer like Adrian find his fashion inspiration? From a whisper of fabric, a soft cloud of color . . . from a nostalgic glimpse into the past, or a wondering about the future . . . but mostly, from a knowledge of our times, and the needs thereof. Adrian has told us that he anticipates no drastic change in our daytime silhouette for the next fifty years, or until we plan to rocket to the moon and our mode of life requires a new manner of dress. For the rest, for evening . . . he believes in sentiment and excitement and fun and romance. Every season he brings out a series of clothes reminiscent of America's great heritage. Now and this year, he introduced the quilted prints, below . . . to the music of "Turkey in the Straw." As American as Thanksgiving dinner, these lovely gowns have beauty and charm plus great style . . . in green and red and grey and white. On the opposite page, Bianchini wove a dream into a reality . . . for Adrian, after his own designs inspired by early American quilts and samplers. Adrian repeatedly has gone to American quilts for inspiration. Here, chiffon was printed to look quilted . . . counting gamboling sheep, on a dream dress.

PHOTOGRAPHS IN ADRIAN SECTION BY ENGSTEAD







"You'll find her in the garden." That's Adrian's name for this dress. If you do find her in your garden, she will be in this printed organdy with great pink peonies falling with abandon all over it.

Wine color whirls on white, "wind on the sand."
Adrian seems to have blown this like a glass blower . . . a fragile thing
made for all the wonderful summer nights we hope the moon will shine on.

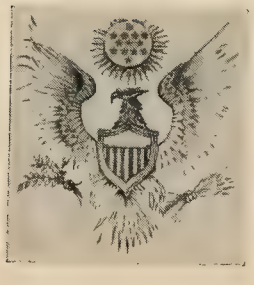


The brightest of atomic pink with periwinkle lining the flying wings, lilacs at the bodice . . . and all the world to charm. Adrian calls this "lights on." Opposite page, left, shantung in more colors than the rainbow ever had . . . starting with vibrant pink through greens, oranges and grey, to cold steel at the bottom; and at right, periwinkle blue with a dash of lilacs tucked in, gives flattery to Adrian's cascade which tumbles like a blue brook down the back of this dinner dress.









FROM SWITZERLAND



. . . these frail and lovely organdies, captured like living flowers by Adrian
and made into bouquets to be worn as a dress—the summer dream come true.





For the flirtatious hours . . . Adrian introduces great whirls of black taffeta which encircle the figure, above left, in unexpected patterns. His continuous emphasis on above-table interest always has been important to him. Right, slim . . . and floating . . . polka dots . . . huge ones . . . all make a summer night a fun night and a becoming night as well. Opposite page, the essence of movement and beauty . . . black chiffon and its magic. Adrian's model reaches out to 1950 with grace.





Sleek as a big city, black as a moonless night, breathtaking as your favorite lady should look. Adrian gives you smooth net, falling like liquid down to an uneven hemline.



Here organdy is treated with great sophistication, here is fashion in "grand manner."



Olive green and steel grey shirred organza, as subtle as mist in a forest: it's Adrian!

"LET'S ASK THE HUSBANDS"



So many husbands had asked Adrian why he never had an evening showing that this year he and his wife, Janet Gaynor, asked 100 personal friends to a private showing of this 1950 collection—motion picture celebrities, mixed with doctors, lawyers and perhaps some Indian chiefs —because the Adrians enjoy a variety of friends.

However, they had wondered about the success of asking a group of men who never go to fashion shows. They must have been very amused to find men like Clark Gable, Darryl Zanuck, Charles Boyer, Robert Gross who heads Lockhead Aircraft, sitting around after the showing to chat in the circular pink room where champagne and other refreshments appeared as if by magic along with charming little tables for intimate groups and conversation. The famous Mike Romanoff catered for the evening, and the gentlemen seemed to be able to take the fashion showing as easily as though they had been fashion reporters.

At the beginning of the showing, Adrian spoke a few words of encouragement to them, saying he knew that next to going to the dentist, most men found fashion shows just about as trying, and he hoped that this one would prove as painless as possible.

The mannequins themselves were keyed to a high degree of excitement and perhaps the presence of so many interested males put them on their toes, for they showed the large collection with a spirit and zest that made it move like a well rehearsed pageant.

In the audience one noticed authoress Ayn Rand and her husband, also Dr. John Sharpe and Dr. John Lordon and his charming wife; Joan Fontaine, Charles Feldman; Clifton Webb the playwright; Luther Davis and the Ingle Barrs; the Darryl Zanucks; the Louis Jourdans; the James Pendletons; Loretta Young; lawyer Neil McCarthy; Irene Dunne; socialite Charles Ducommon and his charming wife; the Toni Duquettes; Director Delmer Daves; Count Maxmillian de Henkle; Hedda Hopper; and Louella Parsons.

A show stopper was the entrance of handorgan man and his talented monkey Josephine. She was told to do only a trick or two and held up the showing when her master became so enchanted with the response of his audience that he stayed out on the floor for the next five minutes putting Josephine through all of her tricks and antics—while Adrian could be seen frantically trying to get his eye so he could get on with the collection. The audience wouldn't let Josephine go and at last the monkey grabbed Mrs. Reginald Gardiner by her wrist with its tail and refused to leave the floor. Screams of laughter finally succeeded in bewildering the overly energetic monkey, to allow the performance to continue.

If the success of an adventure is to be judged by the late hours of the party, this one carried on until very late and we are sure that the Adrians will again ask their friends to a showing of the next collection—and we wonder if a trained elephant will be included, in what Adrian considers part of the fun of showing a collection.



Charles Boyer and his wife photographed in a gala mood as they arrive at Adrian's lovely Beverly Hills salon.



Clark Gable and Mrs. Gable (the former Lady Ashley) chat with Adrian after elaborate supper party following the exciting summer showing.





Michael Romanoff and Adrian talk shop and supper with Mrs. Darryl Zanuck. Mrs. Adrian (the former Janet Gaynor) chats with Reginald Gardner and Clifton Webb.



Loretta Young is photographed with her husband, Tom Lewis, and Irene Dunne.





Joan Fontaine is escorted by Charles Feldman to the Adrian showing. During dinner, Loretta Young table-hops to visit with Producer Arthur Hornblow and Janet Gaynor.



Mrs. W. L. Pereira, Edward Valentine, Mrs. Virginia Robinson discuss showing







With the unbuttoning of a glittering diamond button

one changes from cover-up to uncover . . .

and a very undressed dinner suit. Magic as Adrian

performs it, with not rabbits out of hats,

but just as much fun.

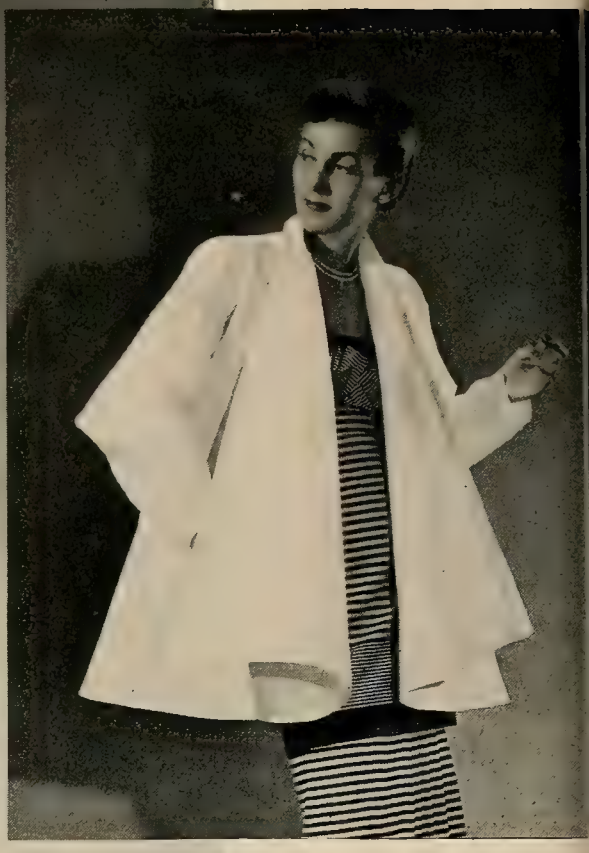
Variations on a theme, dreamed up out of a whisper

of pure silk taffeta . . . call it a theatre suit

for most dramatic moments.















Opposite page left: Dusty pink coat of taffeta worn with a dash of gallantry over the softest of prints. The solving of every woman's problem—what to wear when a light coat is needed. Opposite right: white pique like a sail from a sailboat. Part of summer—the essence of summer—pique! Above left: Thoughts for 1950. *Adrian has thought this way for years. Watch for it to set a precedent. American creativeness in full bloom swing. Center: "Jungle hangover," the continuation of Adrian's African hunt. Right: The mob cap showers from this delicate lady's head—and makes Adrian's favorite polka dot brown silk suit new all over again.*

ADRIAN'S SPRING-SUMMER PREVIEW

EACH SEASONAL SHOW A BREATH-TAKING SPECTACLE, LONG-AWAITED BY THE NATIONS' SMARTEST WOMEN

An Adrian fashion premiere is staged with all the flair and fire of a studio preview, long-awaited by gown shop buyers from some of America's finest stores . . . and by the select invitational list of customers and friends who attend each seasonal showing.

For Adrian is a showman.

There is traditional fan-fare and excitement attendant upon each opening: guests arrive promptly, take their designated places . . . usually clad in their latest Adrian creations . . . listen while Adrian himself expresses his idealistic credo of fashion. Then lights dim, music swells, and a spotlight picks up the first glamorous model.

Adrian personally supervises every detail of the show, like a magician with a wand he speeds up the tempo . . . or stops action for a dramatic close-up. In every show there always are dramatic devices to emphasize his most outstanding groups: this season a real organ grinder brought out a skittering monkey to introduce a series of monkey print dresses; a pale blue mist flooded an organdy tree and the hoarse croaking of frogs heralded romantic summer formals, named "Frog Song in an Organdy Garden."

Adrian suits always highlight each collection, and this time (see picture) he dramatized a group of fine woolens by "staging" a pastoral scene, complete with woolly lambs. This fun-making is done seriously, to put due emphasis on the important fact.

This exciting treatment of fashion brings out oh's and ah's of delight from distinguished guests, all anxious to see "What's Next" with their favorite American designer . . . and they're never disappointed.

Adrian's favorite look—the American look—trim square shoulders, slim silhouette—pride of every woman and destined, says Adrian, to be here for the next fifty years!

1950 *spring-summer previewed in pastoral scene, woolly lambs and all. Look closely and you'll see Clark Gable, interested front-row spectator.*







The tails of this short jacketed suit fly behind as this lady walks. Black with dull grey and gold stripes make excitement. The long tailed jacket is sleeveless—when it is removed the excitement becomes practical as well.



More of Pola Stout's complicated weaving and Adrian's complicated cutting into simplicity itself . . . America's gesture to fashion.





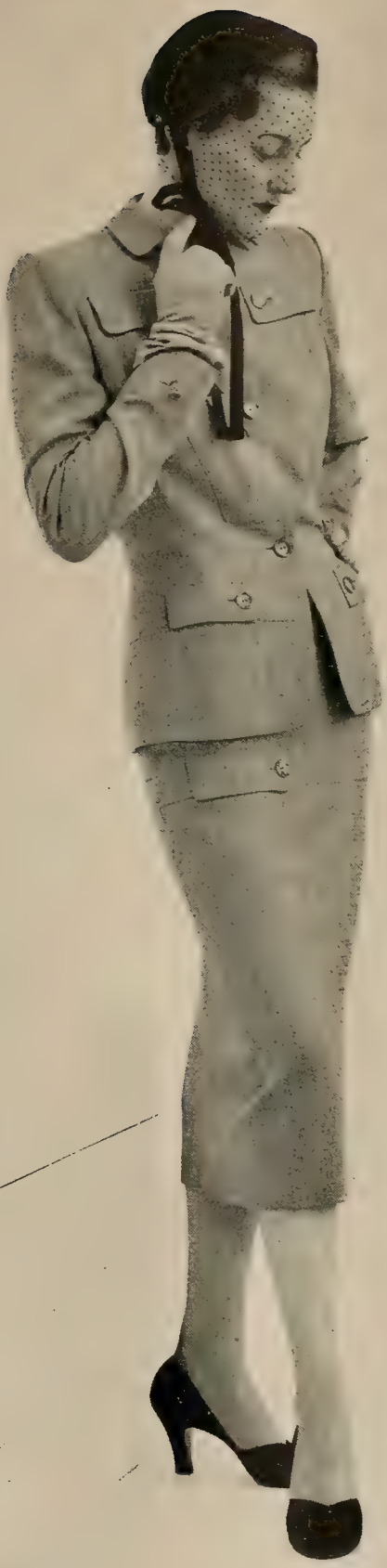






Geometry in lambs wool!

Opposite page: Woolens—woven as if by magic—looking like inserts—a great deal actually woven especially for Adrian in a most complicated manner, to arrive at a simple effect. The woolens are by Pola Stout. This page: Various greys and oyster white and blacks. Not easy to copy but something very special to own. This can be studied, in years to come, as an example of woolen magic in 1950.



These suits . . . classical in feeling but with the ever refreshing touches that make them as welcome as the new rose, are made of the beautiful British Samek materials, some of which have been exclusive with Adrian for years. He has believed these classical materials should be used in the most lasting fashions and as he feels a good suit should "be good until it falls apart," the British Samek materials make a very "lasting impression."





1. *JOAN CRAWFORD'S shimmering satin, designed by Adrian in the '30s, shows prophetic pleats fanning about an open shoulder... now new again.*

2. *GRETA GARBO, languid and lovely in Adrian's glamour gown... beads and gauntlets that could pattern the most dramatic costume today.*

3. *Sheer lace coat which might have come out of fashion pages for 1950, designed by Adrian some twenty years ago during studio career.*



Adrian and Norma Shearer, once a famous star and wife of beloved Irving Thalberg, wearing a dress prophetic of the '50s but designed by Adrian some twenty years ago.





ADRIAN'S CAREER AS STUDIO DESIGNER BACKGROUND FOR TODAY'S SUCCESS

California's motion picture industry... glamorous, exciting, always a step ahead and always with an eye to the photogenic qualities of women and their wearing apparel... has been a fashion inspiration since its very beginning.

It was here that the young Adrian first began creating the spirited clothes for which he was to become world-famous, a career he began after designing first for Rudolph Valentino's "The Sainted Devil," way back in the early twenties.

He created exciting costumes for Hollywood premiere prologues and then for three years was with Cecil B. DeMille, whose spectacular extravaganzas are history. Adrian was with Metro-Goldwyn-Mayer studios for about twelve years prior to his debut as a couturier in 1941.

During these years his ideas about fashion crystallized. Always an advocate of luxurious fabrics and dramatics, he began to appreciate the sensitive demands of the camera's eye... with its demand for a lovely look.

Motion pictures, wanting to show stars at their most glamorous best, face the additional hazard of timing in the fashions they portray. (During war years, the exaggerated silhouettes adopted by some designers caused pictures to be described as "costume" productions just a few months later!)

Adrian was not swayed even then by vacillating whims or whimsies. Clothes he created for such famous stars as Greta Garbo, Norma Shearer, Joan Crawford and Katharine Hepburn... to name just a few... are timeless in their beauty. Maybe the hemlines vary an inch or two, but the same slim uncluttered lines prevail, the same wedge shoulder identifies each suit... and the evening gowns have unmistakable Adrian touches.

This prophetic feeling, this instinctive good taste, was responsible for making Adrian one of the screen's most popular costume designers... a background for his later life of dressing women for their most important roles in real life.



CAPTURE A BOUQUET OF WILDFLOWERS

BY LAURA E. McVAY

During the spring and summer months even apartment dwellers may have flower arrangements at no cost! That is, provided they have an automobile or a friend with one to take them to open country. Wild flowers are everywhere! In some sections of the country picking flowers are prohibited, but where they grow in profusion, enough for one bouquet surely will be permitted. Leave the flowers growing along the highway for other passers-by to enjoy, and seek yours in the back country.

One of the easiest wild flowers to find and arrange is the lupin. The most common variety grows on hillsides or in grassy fields, and is a lovely shade of blue. There is a lavender, bush variety, and one called prickly lupin, which is just what its name implies. The stem of the blue type used for the picture, is very succulent, drawing water freely, and therefore it will last for days. The foliage is unusually pretty. If you are fortunate enough to gather lupin just after a rain, you will find the tiny hairs on the leaves are holding a thousand diamonds.

While you are in the fields or hills, gather wild oats or any grasses to use with the lupin. Keep the feel of the wide open spaces by bringing home a rock or two to help cover the frog. You will probably find brodea (wild onion), yellow tidy tips or yellow buttercups (the simplest form of flower life and from which all flowers have been developed) to combine with the lupin. The blue of the lupin fades in artificial light, and the yellow flowers will keep the arrangement bright.

Some wild flowers will keep longer in deep water, but the ones mentioned like shallow water just as well. For that reason, select a flat container. Place a spiked frog to the side and toward the back, leaving room for the rock and the refreshing water to form a part of your picture. Any arrangement of wild flowers should be kept simple and informal.

This is only one suggestion for a wild flower arrangement. There are hundreds of fascinating wild flowers and flowering shrubs. If you will only take the trouble to learn their names, they will become your friends and return to greet you each spring.



CALIFORNIA COOKS

BY HELEN EVANS BROWN

Spanish Dons And A Heap Of Gold Coins

California hospitality has been famous since the very earliest days of the Missions. The good fathers always welcomed travellers and saw them on their way with fresh horses and food enough for several days—usually a chicken or two, a boiled tongue, some eggs, hard boiled of course, and a bottle each of wine and brandy! Spanish Dons were even more generous. They would urge strangers to visit them for weeks at a time, and supplied them with fresh horses as they left. They also had a pleasant little custom of leaving a heap of gold coins in the guest room for the use of anyone who occupied the room! Today we still love to play host, and we think we do it rather well. Some of us make a business of it. Take Trader Vic, in Oakland. His restaurant, though not a very old one, is famous throughout the country. That's because Trader Vic himself is such a good host—which means not only that he is always there to greet his patrons, but he serves good drinks and good food. He specializes in rum drinks, and he probably knows more about them than anyone else in the country. With them he serves a special hors d'oeuvre or two. A favorite is his chicken livers, dipped in batter and fried. His food is of the Pacific—Hawaiian, Chinese, Polynesian, Tahitian, Javanese. He is famous for his Javanese saté and for his barbecue dishes, and there's nothing phony about the latter. Try his barbecued squab. You won't find Vic swabbing a hunk of meat with "liquid smoke" or overseasoned barbecue sauce and baking it in the oven. He has a genuine Chinese barbecue pit at his restaurant, and when he claims something is "barbecued," you can be sure of it. He, too, is a great believer in soy, as an ingredient of a basting sauce, and I'll bet he wouldn't be caught dead using most of the concoctions that are crowding the shelves of grocers' sauce departments. Trader Vic's restaurant is chuck full of atmosphere, meaning that it is garlanded with fish nets and shells and blow fish and such—so much so that you can believe that you are actually vacationing on some South Sea Island—at least you can after two of Vic's Pondo Punches.

If you like really good Chinese food—and who doesn't—try the New Grand East when in Los Angeles. Allan Lum is the proprietor and host, and you'll be smart to ask him to order for you if you want the specialties of the house. Allan has been in the business for a long time, but it was only recently that he opened this new and much larger spot in New Chinatown. It's already popular among those who know their Chinese cuisine, and the prices are not high. You'll be particularly lucky if you hit an evening when he is having his *Sang Chow Lung Ha*, which is lobster with egg sauce, or his *Hon Gurn Now Yok Fan*, red ginger beef rice. Of course he has all the favorites, too. Gee Bow Gai (chicken in paper), Fried Wun Tun, Garlic Spareribs, and on and on.

Spring cleaning, this year, turned up a conglomeration of notes that I've been hoarding for California Cooks, awaiting just that perfect moment when they would be right. Now I wonder if that moment will ever come, and for fear it won't, I've decided to throw them at you all at once—Notes From a Cook's Book:

Are You Ill Tempered?

COOKS' TEMPERS. Really expert cooks don't hold their tempers. At least that's what one famous host believed so thoroughly that his first question, when interviewing a prospective chef, was "Are you ever ill-tempered?" The applicant who answered "no" was quickly disposed of, for his potential employer was convinced that the truly great cook, like any great artist, was temperamental—and proud of it! So don't hesitate to throw your weight around the kitchen.

GAMAY. A soft light wine, made from the same Gamay grape that has gained such fame in the Beaujolais area of Burgundy. Destined to become better known, this inexpensive red table wine is one of California's noteworthy contributions to the cellar. And try a Gamay Rosé for a lovely summer wine.

Fish And Smiles

APPLAUSE FROM THE SKILLET. There was once a chef who cooked fish so exquisitely—with such skill—that it is said that the fish themselves gave him glances of admiration and approval from the frying pan.

SWEET BASIL. The "Royal Herb" is the darling of the Italians, perhaps because it so perfectly complements their beloved tomato. A little of it steeped in tomato juice, while chilling, or minced and sprinkled on a dish of quartered tomatoes, makes these ordinary foods *bonissimo*. It does pleasant things for tomato soup, tomato sauce, tomato aspic, but it is not only the tomato that it glorifies. Scrambled eggs, venison, liver, eggplant, all deserve top billing when sweet basil is used in their preparation. The wise cook adds a little, tasting as he goes, for as in any seasoning, it is easier to add than to subtract.

FILING SPICES. No need to pick up several jars of herbs or spices before hitting on the one you seek. Emulate your grocer and arrange them on your shelf in alphabetical progression; allspice, anise, bay, caraway, cardamom, and so on to thyme and turmeric.

Demise Of The Soggy Canape

COCKTAIL NOTES. Happily the days of serving soggy canapés are in the past. Hot savory tidbits, or suave cold spreads to which guests help themselves, are the choice of contemporary cooks. Shad roe and bacon make two contributions to the pre-prandial hour. In the first, gobbets of shad roe are dipped in lemon juice, then wrapped securely in a half-slice of bacon which is pinned in place with a toothpick. Come cocktail time, they are placed on a cake rack in a baking pan, and baked in a medium hot oven until the bacon is pleasantly crisp. Make plenty! Even more exciting is this *Shad Roe Sacramento:* remove membranes from a pair of shad's roes and sauté them in three tablespoons of butter in which a tablespoon of minced shallots or green onion has been wilted. Mash during the process, and when lightly cooked, cool, mix with a cup of mayonnaise, a tablespoon of lemon juice, salt and fresh ground pepper, and a teaspoon of minced parsley. Add one tablespoon of gelatine dissolved in a quarter cup of cold water and a half-cup of hot chicken stock. Chill, and unmold. Serve with mayonnaise which has had crisp crumbled bacon mixed in at the last minute. Melba toast with this—preferably hot!

The Glutton In Spite Of Himself

A TONGUE GLOVE. Phithyllus, an ancient glutton, was so anxious to swallow his food in a hurry, so anxious to stuff his paunch, that he invented a sheath that he wore on his tongue. Thus clad he could eat the hottest foods ahead of others at the table. A tongue glove! Or so said Dr. Doran, 90 years ago.

COOK'S GADGET. A baster. A giant medicine dropper, to be exact. Sucks up juices from under the roast; removes the just-right amount of cream from the top of a bottle of milk; skims every vestige of fat from a pot of stock; even serves as an emergency pastry tube—at least well enough to squiggle "Happy Birthday" on the top of a cake.

TO MAKE BODY SMALL. G. Markham, in "The English Housewife" (1683), notes: "Water of Fennel is good to make a fat body small." If it were so, there'd be a run on chocolate bon bons.

BUTTERED SALAD. Browned butter and lemon juice. A surprising and pleasing dressing for a salad of young greens.

SPAGHETTI. Every amateur chef (M. gender) has *the* recipe for spaghetti sauce. It's the slow cooking, or the mysterious ingredient "X", or the long table of contents, that gives each one its superiority. And yet spaghetti at its very best is at its simplest: cooked alla denti (cooked not too much, so that it still has some resistance under the teeth), then simply dressed with sweet butter and freshly grated parmesan. Sauté chicken livers, tossed in, and mixed with the pasta is good. Good? The very thought makes me drool! For a meal that may be served with pride, start with wedges of every variety of melon that the season offers: cantaloupes, honeydews, Persians, Catawbas, or whatever. Arrange them on a bed of crushed ice, with quarters of limes for those guests who wish a drizzle of that lovely juice on the melons of their choice. Serve prosciutto (Italian ham) too, sliced paper thin. There's a first course that is so charming that it would be a pity to have the melon season pass without enjoying it. (For Winter and Spring months an antipasto will make a pleasant substitute.) The spaghetti, then, with stuffed mushrooms, and either asparagus or artichokes in the salad spot. For dessert a Zuppa Inglese, which is Italian for "English Soup" but which is actually a rum cake—sweet, rich, delectable. Rather like an English trifle, as a matter of fact—a fact that is probably responsible for its name.

STUFFED PEACHES. Halves of ripe but firm peaches are stuffed with ground almonds and candied orange peel—four parts of the first to one of the second. Bake at 350° for 12 minutes, basting with Sherry several times during the cooking. Serve warm, with cold sour cream.

TANGELOS. A cross between a tangerine and a grapefruit (pomelo), it has the best characteristics of both parents. Superb for marmalade. And not that they are in season, but did you ever taste poached tangerines, cooked in simple syrup (1 cup water, 2 cups sugar) that is, and served chilled for dessert? A sprig of rosemary will add extra charm. But even if they're not in season, they come in tins. Mandarin oranges, they're called, and they're packed in Japan—Occupied, that is.

Mary And Her Miseries

MARMALADE. Far-fetched is this story of its christening. Mary, Queen of Scots, was poorly, her spirits low, her strength failing. Nothing could tempt her appetite until some genius stewed some oranges in syrup. This she liked, and ate, and soon recovered. And so, the story goes, this sweet was named marmalade for *Mary Malade*. . . . A more likely story is that the original marmalade was made from the quince, which in Portugal is called marmelo. And *that* for Mary and her miseries.

COOK'S OPINION. "This is every cook's opinion, No savoury dish without an onion." At least no savory stew or ragout or soup. No need to come to tears when there are dozens of tiny onions to be peeled. Pour boiling water

over them and allow them to stand for five minutes before draining and peeling. To keep these little onions intact while cooking, stab each one through the heart with a toothpick. Takes but a few seconds.

GOOD READING. Pepys: "...all the way reading in a book of receipts of making fine meats and sweet meats... which made us good sport."

Thackeray: "Next to eating good dinners, a healthy man with a benevolent turn of mind must like, I think, to read about them."

One Good Recipe Deserves Another

SMILE WHEN YOU SAY THAT, STRANGER. I read a new cook book the other day called "A Taste of Texas." It was one of those books wherein the ingredients are listed methodically at the left, the directions given precisely on the right. The recipes were good ones, but there wasn't any fun in reading them—not for me anyway. I was just beginning to pat myself on the back for *never never* writing a recipe that dull way, when what to my wondering eyes should appear but a recipe, in the very same format, by "Helen Evans Brown." That stopped me, until I found another, and another. They were mine, all right, or had been before some pedantic person got ahold of them. Then I remembered that a couple of years ago I had contributed some recipes for a proposed cook book, but that was the last I ever heard of it. The other recipes were all contributed, too, and I can't help wondering if the rest of the cooks were as amazed as I. Some of the recipes are excellent, and the book is well worth owning, and I am probably an ungrateful wretch for not appreciating the fact that I am under the same covers with Dior, Edna Woolman Chase, Lilly Daché, Louella Parsons, Robert Taylor, and other notables, who, though not Texans, were giving us a taste of it. As for me, I guess I prefer a taste of California.

Whale Meat: Sheer Humbug

WHALE MEAT. In England they are now eating whale meat, which, according to M. André Simon, they "are grateful for but it would be sheer humbug to pretend that we like (it)." One wonders if M. Simon has partaken of the whale's tongue, considered a great delicacy in 11th Century England. It would be interesting to compare his expert opinion with that of connoisseurs of an earlier day.

GASTEREA. According to an old rule for dining, the perfect dinner should have "no more guests than the number of muses, no fewer than the number of graces," which seems to leave Brillat-Savarin's tenth muse, Gasterea, out in the cold.

Utopia For Gourmets: The Geese Are All Born With A Liver Complaint

ORANGES AND SARDINES. Orange rind, grated lightly over grilled sardines, is a startling idea, but there are those who relish it. Dr. Johnson was said to enjoy oyster sauce on his plum pudding. Ho hum!

COCAGNE. There is a lovely myth about a Utopia for gourmets, a land where the birds and beasts are born—and grow—perfectly cooked. Its name, Cocagne, comes from the Latin "coquere," "to Cook." This old rhyme describes it:

> "Where so ready all nature its cookery yields,
> *Maccaroni au Parmesan* grows in the fields;
> Little birds fly about with a true pheasant taint,
> And the geese are all born with a liver complaint."

Which brings us to paté de fois gras, quite naturally. Expensive, but a very superior substitute can be made with chicken livers.

Chicken Liver Paté

Sauté 6 minced green onions in a quarter-cup of butter until wilted. Add a pound of chicken livers, cut in pieces, and cook very gently for about five minutes, or until no red shows. No longer, please. Force through a sieve and add 3 egg yolks, beaten just enough to mix with 1/3 cup of cream, and a half-teaspoon of salt. Add ½ teaspoon of ground coriander and ¼ teaspoon of M.S.G. Also more salt if needed. Put it in a small crock, cover with buttered paper, tied down well, set the crock in a pan of water and bake at 300° for one hour. Cool and serve with cocktails, as a first course, or with salad.

AVOCADOS. Avocados on the half-shell are avocados at their best, but often their price prohibits such generous service. Try dicing them, mixing them ever so gently with diced celery, and serving them with French dressing as a cocktail. In this way one medium avocado will serve four instead of two, and appetites will still be keen for what is to follow. Dill and coriander are two spices that go well with avocado, but not at the same time. Dill is well known, but only because of its connection with the pickle; coriander is a comparative stranger, which is a pity, for it's a fragrant spice that lends charm to many foods including roast pork, almond soup, apple sauce, and ginger bread. Versatile, isn't it?

The Male Animal Is In The Kitchen

MEN AND COOK BOOKS. More and more men are writing cook books, but there's nothing new about that. One of the most famous ones of all times, Hannah Glasse's "The Art of Cookery Made Plain and Easy," was supposedly written by a man—Jeaffreson says it was one John Hill; Hayward declares it was a Dr. Hunter. They agree however, that the pseudonym which was used was suggested by the fact that the book was sold at Mrs. Ashburn's *Glass* and China Shop. A new, and excellent cook book written by a man is "With a Jug of Wine" by Morrison Wood.

Romans And Roses

ON THE Q. T. The term "sub rosa" has a gastronomical significance. The bang-up banquets of the Romans were served in a bower of roses. Tables, walls, even ceilings, were bedecked with blossoms. Because the wine had a loosening effect on tongues, and because state secrets were apt to be divulged, it became an unwritten law that no gossip heard "under the rose" could be repeated. There's a new ceiling paper on the market—gay with roses.

When A Brook Trout Comes Of Age

A NOTE FROM MEMORY. A May breakfast in New Hampshire: fragrant wild strawberries—sweet yellow cream ladled over them. Brook trout, having barely attained a lawful age, dipped in corn meal and crisped in butter. Bacon, country cured and smoked over apple wood. Popovers, crusty outside, moist within, so light that they had to be eaten with bated breath lest they blew away. Coffee, ground but a few minutes before, boiled in a huge grey enameled pot with an egg to add richness and clarity. But, California could do it, too.

WINE.

> "God made Man
> Frail as a Bubble.
> God made Love,
> Love made Trouble.
> God made the Vine;
> Was it a Sin
> That Man made Wine
> To drown Trouble in?"
>
> —Oliver Herford.

MAURICE HANDLER'S nylon velvet swimsuit, *below*, scalloped, shirred, and splashed with Pacific waves. On the tan shoulders, the fragrance, of course, is White Shoulders' new essence, "Splash," by Evyan.



CATALINA'S one-piece swimsuits, with more than just one touch of genius. *Right,* Laton taffeta lastex with button-away straps . . . the shirred bra has over-bust boning and side stays. *Left,* Celanese Prospector front, splashed with hand-printed ginger grass. Nylon-filled lastex back, hook-away straps.





COLE OF CALIFORNIA'S swimsuit, skirt, and bolero intertwined with a colony of starfish. *Right,* the swimsuit for deep sea swims has a matletex back, a deep-see front. *Left:* The bolero is sleeveless, slashed low, and cut short for more sun on more skin. The skirt is as wide and full as a wind-filled sail.

Tony Duquette: MAGIC REMEMBERED



By MARJORIE KESSLER

In the garden outside his studio, Tony Duquette works on one of his Madonna-like figures . . . a fantastic jewel and plastic-impregnated Baroque.



THE virtuosity which defined Baroque art in the late 17th century finds a rebirth in the artistry of Tony Duquette. His art, a Neo-Baroque style of pure and simple fantasy, combines the antique flotsam and jetsam gathered from the palaces of Venetian Doges and French Bourbons with the media of today (paint, plastic, wire, pins, staples, glue) into a purely evocative decor.

Some adjudge his work as decadent, a return to over-ornamentation; others, more sensitive, find in Duquette's work a timelessness, and an ever present reiteration: art can exist for itself alone; to excuse it, is to deny it.

Within today's vocabulary for decor, while we are practically limited to such words as clean-lined, functional, it is nearly a major task to describe Duquette's work. It covers almost every bit of decor for the home (lamps, tables, chairs, paintings, spreads, beds). Yet Duquette is not an interior decorator. He is a fine artist who has applied his talents elsewhere than the canvas.

Duquette is a master-craftsman, an artisan, a designer, an architect, an antiquary, a sculptor, or more cogently—a creator.

A young man, in his early thirties, Duquette is a tall, lean fellow, a soft voice, and an easy, yet elegant manner. He is married to fellow artist, Elizabeth (Beagle), a Botticelli-like creature who helps him in his work.

Born in Los Angeles, Tony lived most of his life on the west coast, with the exception of a few summers in the east, the army, and a recent trip to Europe. His father's people came from France to this country several generations ago; his maternal background is Scotch, Irish and Austrian.

Tony trained in Los Angeles at the Chouinard Art Institute, won plaudits there and thence became a special decorator for Bullock's Department Store. Interior displays, gift wrappings, packaging, thematic designs for holidays—these were his forte.

From Bullock's to the United States Army, and after three years, in business for himself.

His work at Chouinard's was primarily for the theatre, stage and set design, and, per force, the theatre and theatrical effects



Prize-winning "fire-bird" costume designed for Mrs. Arturo Rubinstein by Tony Duquette.

play a great role in his creations. Tony was the winner of a scholarship to the Yale School for the Theatre, but since the "theatre" at the time was in the doldrums. he betook himself to Bullock's, for a more immediate and necessary remuneration.

How does an artist grow? From his own designed puppet theatre, to the rigors of store decorations and promotion deadlines, to the final plunge—in business for himself.

In business, yet no compromise with fads and fashions!

In business in a field so overworked in the Hollywood-Beverly Hills community, flying into the face of the snowballing tendency in home decor, and in all art, to utter simplification, to the subordination of art to function.

His work to many was a step back into the era of Victorian gingerbread, to a few, a remarkable vision, that there is something more in life than the automatic dishwasher.

Beauty and the sense of owning beauty; the possession of something that has no set material value, but intrinsically stands for a way of life, an attitude, a gesture, this Duquette feels mankind craves.

Duquette's New Approach . . .

In his own words: "I crave for myself, the Baroque, the stimulating, the enormous importance of magic and evocative things . . . things that move . . . have an inner vitality."

In business and with luck: A few freethinkers in the Hollywood community saw in Duquette's art a liberation from the slick, sleek, streamlined, neon-functional, kleig light art. And these Hollywood freethinkers had "cosmopolitan tastes," were leaders in the international world of fashion and art. They had connections: Lady Mendl, Cobina Wright, Sr., Adrian (for whom Tony has done window displays for many years), Elizabeth Arden, Irene Dunne, Ina Claire, John Frederick.

What they saw was this: A completely new approach to media—a combination of antique pieces with the "real" thing —pressed leaves (real) below the glass top of a low coffee table. But transposed into fancy by blossomings of sequinned flowers. Low-low chairs upholstered in "beetle wings," a shimmering emerald fabric quilted into the shape of the wings of a thousand insects. Modern bas-reliefs set deep in shadow box frames—faces of fairy tale princesses glowing with reflecting bits of glass; fantastic costumings made of real lace, plastic impregnated, like chalky Dresden. Tall screens of lacy wire upon which were mounted rare abstractions of "the sun" (Duquette's immediate theme) made of pearly abalone shells with rays of copper and brass, dotted with sun-spots of pearls.

Vertical is Duquette's line, an opposition to the recurring horizontal of modern. Vaulting ceilings, long narrow screens, tall secretaries, spiring lamps, stylized slender statues—the long, flowing line of heavily valanced drapes.

Most accurately, one can describe Duquette's talents by describing the Beverly Hills home in which he and Beegle dwell, for it is a showplace, designed by Tony both as a home and as a model showcase for his extraordinary collection of antiques, his own water color paintings, his idea of the "right" life, and his credo in decoration . . . the blending of antique with modern media, so that these bits of antique carvings, fabrics, paintings, statues, urns, live again in a new era.

A smallish hillside house, Duquette's home gives the feeling of supreme elegance. It is constructed around a huge salon or drawing room of double story height, made even taller by ceiling to floor draperies and by a magnificent chandelier of pastel beads handworked in Venice to Duquette's floral designs. The chandelier drops from a chalky pastel relief of the sun surrounded by blossomings and wreaths, the entire ceiling a fanciful interpretation of spring. A soft French green on the walls produces a sonambulant formal atmosphere, and provides the perfect color-ground for the antiques which Tony collected on his recent European tour visiting the Mendls in Versailles, Princess Aspasie in Venice, and the Yugoslavian ex-king and queen in St. Moritz.

Old carvings, bleached and hand rubbed, surround the door jambs and are mounted along the banister of the stairway leading up to the narrow balcony above the salon. Upon entering the room, one sees immediately ahead a narrow ceiling to floor antique mirror on which hangs an ancient, ornamental clock. On the parquet floor is not a carpet, but a tapestry circa 1800, still in excellent condition and so well constructed that it can bear the ravages of many high-heels.

In contrast to the pastel magnificence of the ceiling are dark woods of the French-Chinese coffee tables, the sombre Academic French paintings, the deep raspberry hued drapes.

(*Continued on Page* 66)



Salon of Duquette home: rare antiques combine with fantasy of his own designs. Baroque chairs, table; 18th Century tapestry.



Ornate medallion with convex mirror reflecting ornate carving of staircase, opposite, which leads to entrancing gallery.



Mood painting of highly stylized Frenchman, on back of entry. Sceptre conceals peep-hole, marble white tile of floor repeated in picture.



Spectacular chandelier in salon in printemps pattern according to Duquette's design: floral paintings, plastic flowers and Venetian beads.

Dimensional reliefs of mythical faces, done in Neo-Baroque manner . . . sparked with bits of jewelry. Fun and fantasy for Duquette devotees.



EARLY CALIFORNIA

BY ALICE CAREY

Either gold or love can create more than enough madness in a man, but in Joaquin, a young *vaquero* of Hermosillo, the desire for both pounded ceaselessly in his veins. Unable to resist the lure of the gold fields, he finally persuaded his beloved Rosita to run away with him to northern California! . . . there they would find their treasure! And so it happened that in 1849 these two wide-eyed young adventurers landed at the reckless port of San Francisco, that melting pot of races and creeds, intoxicated city of gold and gambling. They wandered about, drinking in the colorful sights of this bold frontier, eager to strike it rich themselves so they could join the swaggering throngs of the lucky. Joaquin hurried Rosita aboard a river boat—she was the only woman on the trip—and they sailed for Sacramento. Here they purchased a mule, food, and tools. Eventually they reached their destined spot on the Calaveras bank of the Stanislaus river, and they carefully staked out their claim to fortune . . . and to fame in one of the bloodiest chapters in California history. Long days went by in the rough little camp by the river, and Joaquin worked tirelessly panning for gold in the watery dark sands. Once in a while, hysterical cries of "Gold!" would ring from neighboring camps and this spurred him on. Finally one day the shout of joy was his own, and he and Rosita danced and sang in triumph. The pile of nuggets grew steadily until their luck drew the attention of American miners camped across the river. Jealous of the youth's fortune, these hardened men ordered the pair to leave their claim, but Joaquin stood firm. The miners responded with a vicious attack, and when the smoke of violence had cleared from Joaquin's brain, he found the attackers had fled and that his Rosita lay dying on the ground. He cradled her in his arms through the night and then, in the early morning, he buried his love in the gold-crusted ground . . . his two treasures lost to him forever. For it was Joaquin, the tender lover, who sank to his knees beside the pitiful grave . . . but it was Joaquin, The Terrible, who rose to his feet swearing vengeance! And the first to read the sudden death that gleamed thereafter in those famous "velvety" eyes" were the eight miners whose greed had turned this boy into the murderous bandit . . . Joaquin Murietta, terror of California!



THE ADRIAN STORY

(*Continued from page* 21)

PLEADS FOR FASHION FREEDOM

Adrian spoke over Town Hall of the Air in August 1948, and expressed these convictions strongly. "Fashion: Take it or leave it." The reaction was immediate and not always sympathetic, for as one dyed-in-the-Paris editor put it, "You were wonderful on the radio. I did admire your delivery, even while I disagreed with your reasoning!"

But time has proved Adrian right, and once again he is accorded his rightful honors as one of the world's top designers.

Adrian is used to success. From the day of the '20's when he with Norman Norell and Natasha Rambova designed costumes for Rudolph Valentino's film, "The "Sainted Devil." . . . he has been successful.

He moved west with the movie industry and up until 1941 was associated exclusively with it. He created spectacular costumes for Hollywood premiere prologues and then was for three years with Cecil B. De Mille. He was head designer with Metro-Goldwyn-Mayer for the next twelve years, when he did screen wardrobes for such luminaries as Joan Crawford, Norma Shearer, Greta Garbo, Katherine Hepburn.

Starting into business for himself in the treacherous year of '41, Adrian faced problems which were an immediate challenge. But he was determined to help show what American designers could do even when the odds were against them, and so went ahead with his plans. The rest is history, right up until this day when he is winning the peace by earning recognition for American fashion.

During his motion picture career, he won many accolades for his fanciful costumes and decisive daytime fashions; as a couturier with over thirty franchise stores all over America, he earned numerous awards for distinguished service.

But the most indicative, I think, is a letter he received from the Encyclopedia Brittanica which said:

"The article *Dress* in the Encyclopaedia Brittanica, covering the subject from the earliest times to the present, occupies some eighteen pages. The section on *Modern Dress* should, I think, be revised entirely, and I should be very glad if you would write a new article for us on the subject . . . some 2000 words . . . at regular Brittanica rate of 2c a word. I sincerely hope that you will be able to write this article for us, for it is a subject on which *you are the highest authority*." VIRGINIA SCALLON

The Californian Becomes A Quarterly Publication

Four big, big issues a year—keyed to the four great fashion seasons—that is the exciting new plan of The CALIFORNIAN Magazine. Now in its fifth year, The CALIFORNIAN is as unfettered by tradition, as young and as progressive as California itself. So, when the editors felt the pulse of their readers and discovered they would like four big fashion reports a year, the change was made without hesitation.

Here is the plan: (1) FALL EDITION, issued in August, Back-to-School and Fall Fashions; (2) HOLIDAY EDITION, issued in November, holiday fashions and gift ideas; (3) SPRING EDITION, issued in February, cruise and spring fashions; (4) SUMMER EDITION, issued in May, swim and sun fashions.

Subscriptions now in force will be extended to provide as many quarterly issues as the reader was entitled to on a monthly basis. New subscription rates are $1.00 per year (four issues), $2.50 for three years (12 issues), 35 cents per single copy, 50 cents per year additional on foreign subscriptions.



DE DE JOHNSON'S masterful interpretation of pongee . . . *above left,* pleated skirt, plain little bodice with sleeves slices of a rippling ruffle. *Right,* Skirt with a flare, indented with inverted pleats; bodice very simple, very correct. Both dresses notable additions to the traditions in sportswear by De De Johnson, winner of numerous fashion awards for her California sportswear.

PEGGY HUNT'S dotted swiss dress cut to match a sunbeam or the light of the moon. Very full flared skirt, fitted bodice with sleeves curved and fluted like the petals of a giant flower. And like all Peggy Hunt dresses, all charm.

JEANETTE ALEXANDER'S embossed organdy dress with a full skirt to float on a summer breeze. For ornamentation on the simple bodice . . . four pleated ruffles. And definitely in the air, Atkinson's delightful Cologne.



FRANK STIFFLER



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1950 BAROQUE

(*Continued from Page* 61)

One enters the Duquette home into a small foyer leading through door on the right to the kitchen, left to the powder room and ahead to the salon. These four doors are paintings depicting persons in French Baroque dress entering the respective rooms. Flooring in the foyer is black and white marbled rubber tile, and walls are covered with gold-hued French brocade.

Greatest thematic contrast to the salon is the bedroom done in Sahara tones of sand, tan, orange, cordovan and grey. A bed of immense proportions is covered by a light fur spread, the colors of which are picked up by the burlap covered walls and furniture. Drapes are woven of grey, orange and tan leather strips interspersed by a warp of cotton string. Lamp bases are old bleached teak camels.

The exterior of the Duquette home is severe, practically windowless, nearly mausoleum-like in its proportions. Above the green hammered copper door is again his Baroque sunburst, while on each side of the front steps are obelisks (another Baroque symbol) of wire mesh.

* * * *

This then is Duquette's display—the warehouse of his creations—a graceful, formal, echo of an era of emotional, fluent art, and a direct contradiction to sloppy casualness.

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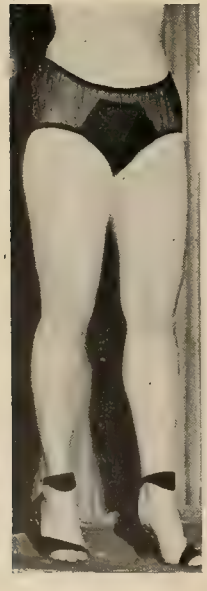


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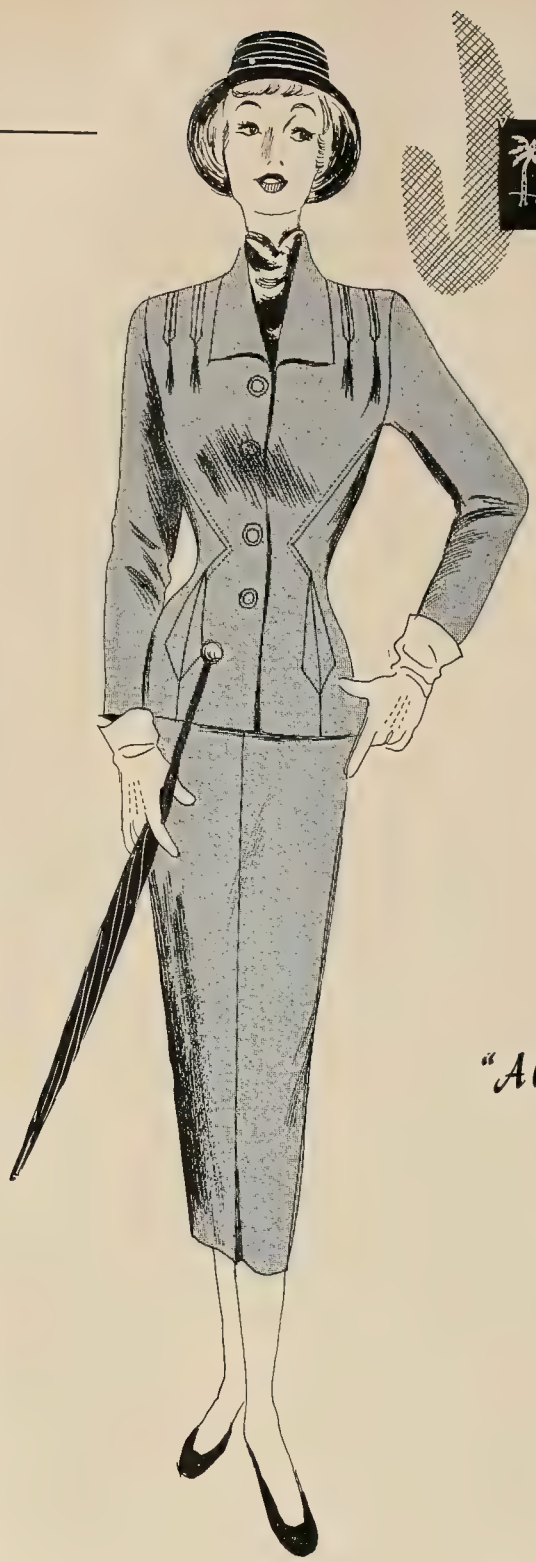
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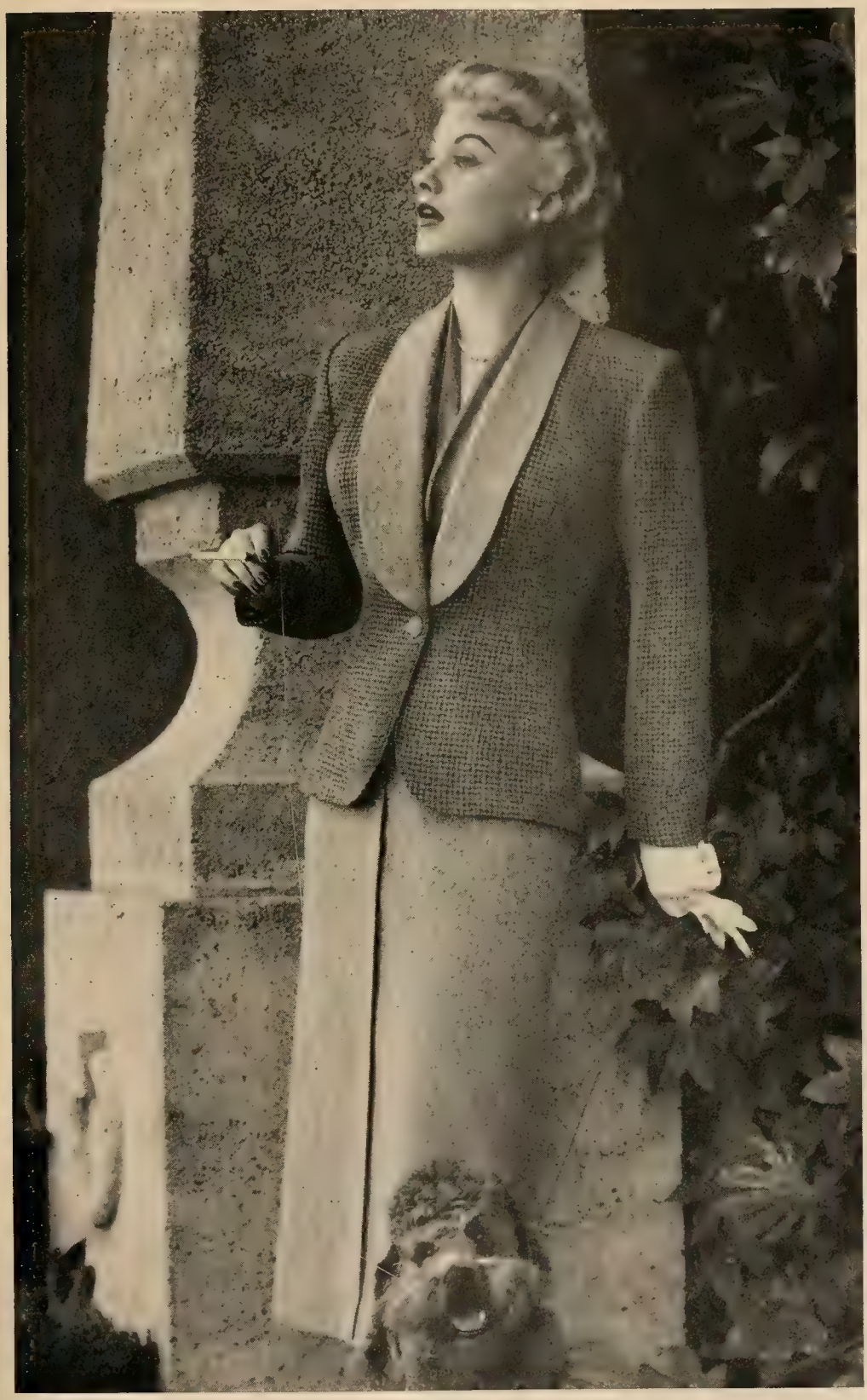
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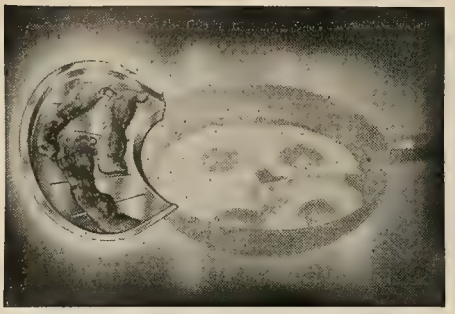
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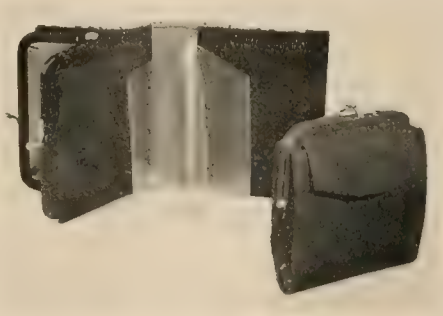
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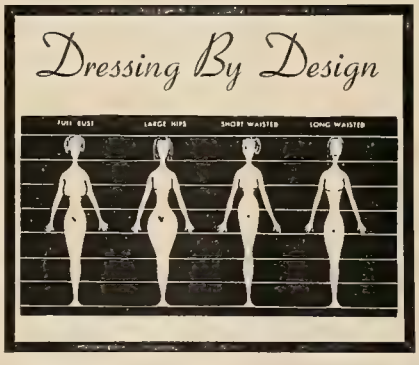
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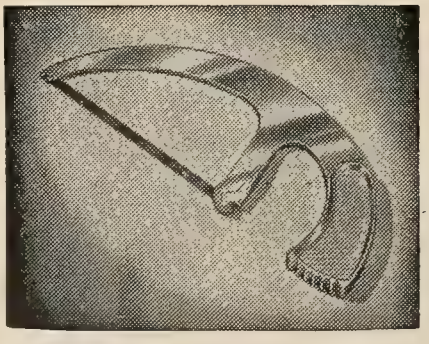
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VOL. IX NO. 5 . . . AUGUST, 1950



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CALIFORNIAN

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PUBLISHED QUARTERLY
IN
FEBRUARY - MAY - AUGUST - NOVEMBER

california fashions

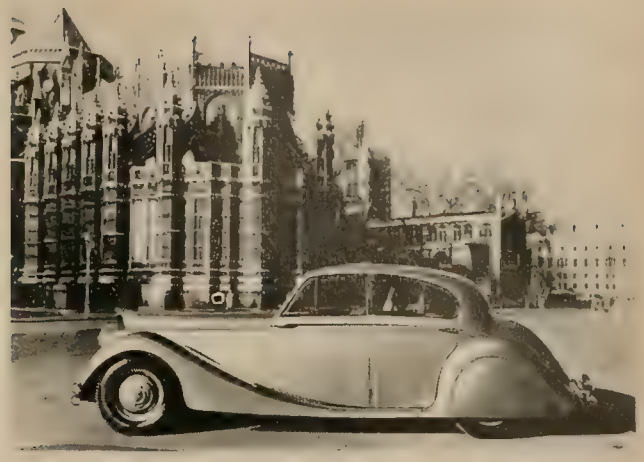
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you can go in style, wearing a California suit or

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anywhere can wear California clothes almost

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California at its best.





Your indispensable suit for autumn . . . the striped jacket beautifully tailored, cut like a shirt . . . full sleeves gathered at the wrist, very neat trim collars and cuffs, tab with three buttons at the neckline. Solid-color slim straight skirt. By Irving Schechter in Botany sheen gabardine. This very versatile suit . . . casual, comfortable, colorful . . . is in sizes 10-18, about $70.

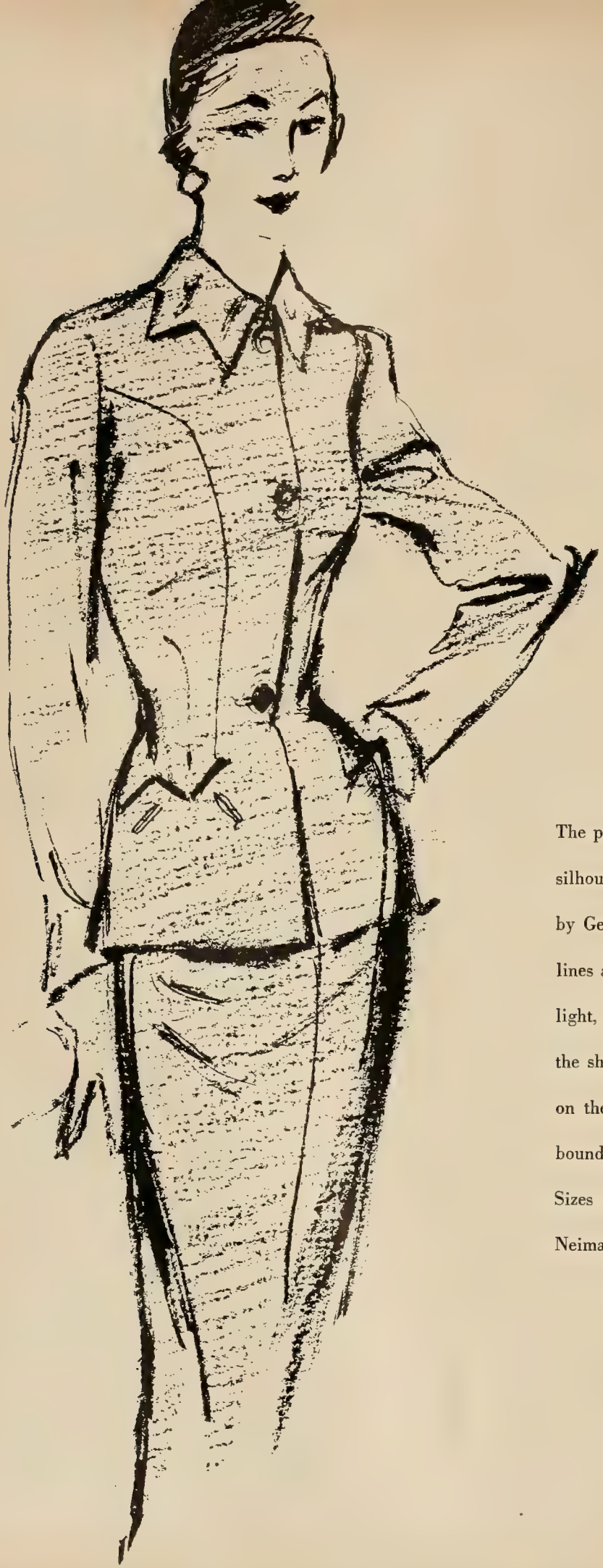


Rosenblum of California's flannel suit, topcoat in sizes 8-20, about $40 each. J. J. Haggarty, Los Angeles; The Emporium, San Francisco, Arnold Constable, New York. The classic lines and meticulous tailoring, the polished simplicity are perfect for your imaginative accessories.



Opposite page left: A beautiful double-breasted suit by Gaines & Co. in worsted waxloom or sheen gabardine. Slash pockets, small cuffs, and a cleft shawl collar. *Opposite right:* Fabulous tweed coat with the big collar and cuffs in sheared beaver. Exciting colors . . . gold, copper, deep heather. The silhouette, lovely from all angles. By Charles of California, about $155. Dayton Co., Minneapolis; Joseph Horne, Pittsburgh. *This page:* Rain or shine, the perfect all-purpose duster by Sport-Lane of California in waterproof corduroy. About $17, at The Emporium, San Francisco; Russan's, Spokane.

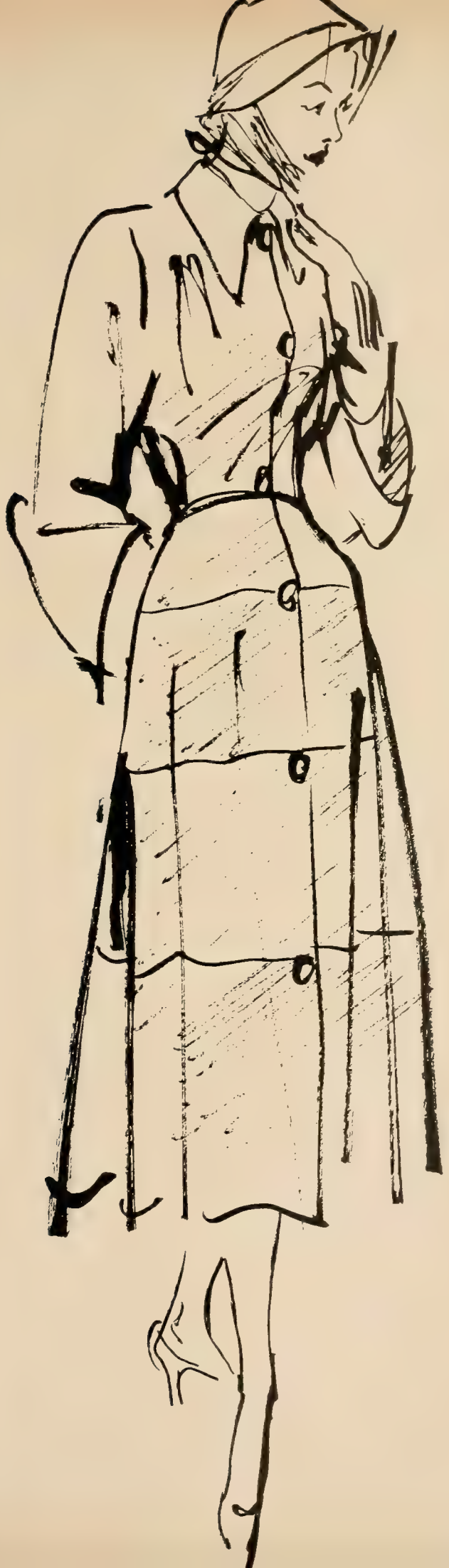




The perfect and very beautiful silhouette for the fall season, interpreted here by Gene Shelly in imported sharkskin. The lines are as smooth and sleek as a streak of light, the details sparkling, cut along the sharp zigzag pattern of star points. And on the collar and under the pockets, tiny bound buttonholes . . . new idea in suit ornamentation.

Sizes 10-18, about $175.

Neiman-Marcus Co., Dallas.





Left: For a very feminine lady, Loumarc creates this lovely fall and winter coat in velour or gabardine, with four tiers of cross-cut fabric. Sizes 10-18, about $90. Lansburgh & Bro., Washington, D.C.

Above: Sophisticated and beautifully slim, a suit with stripes on the jacket on the horizontal, the slant, the square . . . and a straight solid-color skirt. A California Traveler Original. Sizes 8-20, about $75. Frost Bros., San Antonio.

For your most dramatic moments . . .

B. M. Michel's very slim suit and very full swirling cape. In blue or green wool with the rich embellishment of grey Persian lamb on the pockets and the long scarf of the cape. J. J. Haggarty, Los Angeles; The White House, San Francisco.







Noted English author James Hilton works in the study of his Hollywood apartment.

READY TO WRITE

An Interview With James Hilton

BY JANE BELL BISHOP

The real Shangri-la is four or five miles up in the hills above Santa Barbara, according to James Hilton, author of such beloved books as "Lost Horizon," "Goodbye, Mr. Chips," "Random Harvest" and many others. "When I reach the point where I don't have to be in Hollywood most of the time, I'd like to buy a small house up there, for it's the most beautiful spot I know," he said smiling in his warm, friendly way.

James Hilton has been living in California since 1937 and claims that as long as he stays here he is never troubled with the asthma which used to plague him in England and New York. "California is not enervating for me," he laughed, his ruddy English complexion turning a shade redder. "I'm just a bit lazy, as most people are, and California is a wonderful place to be lazy in."

Sitting in the control booth of the radio studio during a lull in the rehearsal of the dramatic show on which he is host and narrator, he confessed with his pleasant laugh that his greatest affliction is the procrastination which makes him put off until another time the writing he should do today. "I work best under pressure," he said, shifting his long legs in his rather loose-fitting trousers. "Having to meet a deadline for any reason, whether it be a need for money, or a publisher who is insisting upon the completion of a piece of work really gets me down to business."

This personal insight into the business of professional writing stemmed from a query as to what Mr. Hilton was currently working on. He had said he was getting ready to write a new book and was at the moment trying to make himself get down to it. Frankly, I was excited. Here was an opportunity to find out how an eminently successful author sets about the preparation of a novel. I asked then what came to him first when he began planning a book—the characters, plot or setting. The answer was unexpected—"It all seems to unfold to me at once as a complete whole." Then I remembered reading the story of how in 1934 when he was commissioned to write a story for the Christmas supplement of the British Weekly with a two-week deadline, he struggled through the first week without getting a single idea. The second week, at his wit's end, he went for a bicycle ride to clear his mind, and pedaling along, the whole story of "Goodbye, Mr. Chips" came to him in a flash. Mr. Hilton went on to say in his light, British accented voice that as far as character development is concerned his heroes and heroines are often composites of people he has known. This is true, for example, in the case of the fascinating and devilish wife in "So Well Remembered."

Being in the radio studio on show day, it was natural that our conversation should turn to this current phase of his career. It seems that in all his work on the Hallmark Playhouse, Mr. Hilton is approaching from a new angle a field in which he has long been interested, namely that of the theatre. Mr. Hilton does not do the adaptations, but chooses well-known works of fiction to be written for radio presentation, while he assumes the role of host and narrator. He sometimes becomes a part of the cast, as he did in a recent adaptation of his own fine work. "Random Harvest" in which he unfolded the story as though the characters were his personal friends. His enthusiasm for the theatre goes back to the days when he was often at the famous Abbey Theatre in Dublin and the Old Vic in London. I asked if he thought there would ever be a National Theatre in America such as the Abbey Theatre in Ireland or the Moscow Art Theatre in Russia, and Mr. Hilton laughed and said, "Give it a thousand years." Then more seriously he said he wouldn't like or expect to see a National Theatre as such in America, for there is no one nationality in this country, and that is part of its greatness. "As long as even one such fine play as "Death of a Salesman" (current Broadway hit) can be produced in America, that is enough," Mr. Hilton stated.

Asked if he had ever considered writing a play, he answered with an enthusiastic "Yes," but added, "The only trouble is I'm afraid if I did think of a good play, it would come out as a novel." His interest in the theatre is surely evident in his novels where dramatic values and human understanding are so well met and blended.



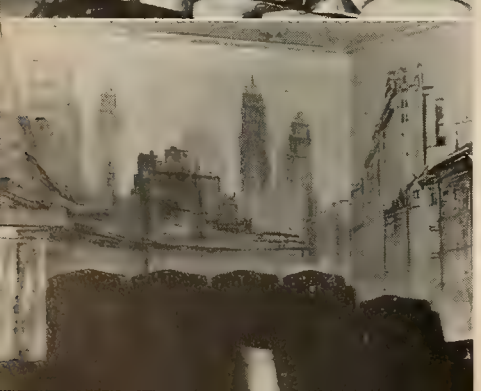
James Hilton, Master of Ceremonies for CBS Hallmark Playhouse, discusses highpoints of script with George Brent.

Right and below: Painted on the four walls of the Players' Ring Theatre, Sydney Rushakoff's forceful murals of a New York tenement district strengthened the illusion of reality in the central staging production of "Street Scene."











CENTRAL

Central staging establishes an incredible and sometimes uncomfortable intimacy between audience and actors. At the tiny Players' Ring Theatre and the Circle Theatre in Hollywood, the audience is seated around the main acting area in the center of the room. With four possible entrances and exits for actors, the staging of plays is very much like a lightning-fast series of scenes in a motion picture. The result: a sustained quickness and lightness of movement and a binding illusion of reality.

During the past year in Southern California, the two plays which best illustrated the vast possibilities of central staging were a new Saroyan and an old Rice. William Saroyan's *The Son,* world premiered at The Circle Theatre, was a kaleidoscope of different scenes: a bar, an operating room, a dressing



Flexible and fast-moving, the central staging of Saroyan's "The Son" was a rapid round of scenes, sets stripped to bare essentials.

STAGING

room backstage, a street, a living room, an opera box and a stage, a park, a dugout overseas. Sets were slashed to absolute essentials . . . a chair, a piano, a table . . . and the scenes flashed by, momentary blackouts the only break in the fast tempo. Playwright William Saroyan presented a tangle of lives without any well-defined "beginning, middle, and end," aimed at showing life as it is lived unornamented and unpruned by the rules of art.

The revival of Elmer Rice's *Street Scene* at the Players' Ring Theatre was a swift crossing and recrossing of actors on a single setting. Sydney Rushakoff's murals of a sordid tenement district in New York were painted on the walls inside the theatre, and the entranceway to an old "walk-up" apartment house was constructed in one corner of the room. Sometimes only one or two feet away from the audience, the actors (with remarkable unconcern) maintained a rapid flow of dialogue, draped themselves casually on the steps between the rows of seats, at times peered intently into the faces of the spectators.

Rivalling the swift round of scenes in the Elizabethan playhouse, central staging may mean an untimely death of elaborate settings and a rebirth of a more imaginative intimate theatre with high flights of dialogue the element of prime importance. Central staging is interesting for another reason. Members of the audience can watch other members of the audience. Incidentally, during the performances of Rice and Saroyan at the Ring and the Circle, an average of two out of four ladies resorted to kleenex to block the flow of tears.

The lady on the piano is Elsa Lanchester. The gentleman playing the piano is Forman Brown. Miss Lanchester sings the witty songs of Mr. Brown nightly except Sunday and Monday at the little Turnabout Theatre in Hollywood. Her voice is not coated with the thick syrup required by the loping lines of sweet saxophonic jazz. Her voice is, rather, a remarkable blend of a cello and a hacksaw required by the sharp twists and turns of Forman Brown's razor-edged melodies. This inimitable pair has been photographed in the midst of their rendition of "I'm Glad To See Your Back Helene." Miss Lanchester's beautiful Victorian gown of pale beige and blue satin, sprinkled with roses and slashed as low as the unwritten law allows, is (for the purposes of Mr. Brown's play on words) unlaced, in a most Unvictorian manner, halfway down Miss Lanchester's excellent back. When not settled comfortably on the lid of the piano, Miss Lanchester revolves with fluid grace about the tiny stage of the Turnabout Theatre, her mass of red hair and white, very white, skin glittering in the footlights.



FORMAN BROWN • ELSA



FRANK STIFFLER

LANCHESTER

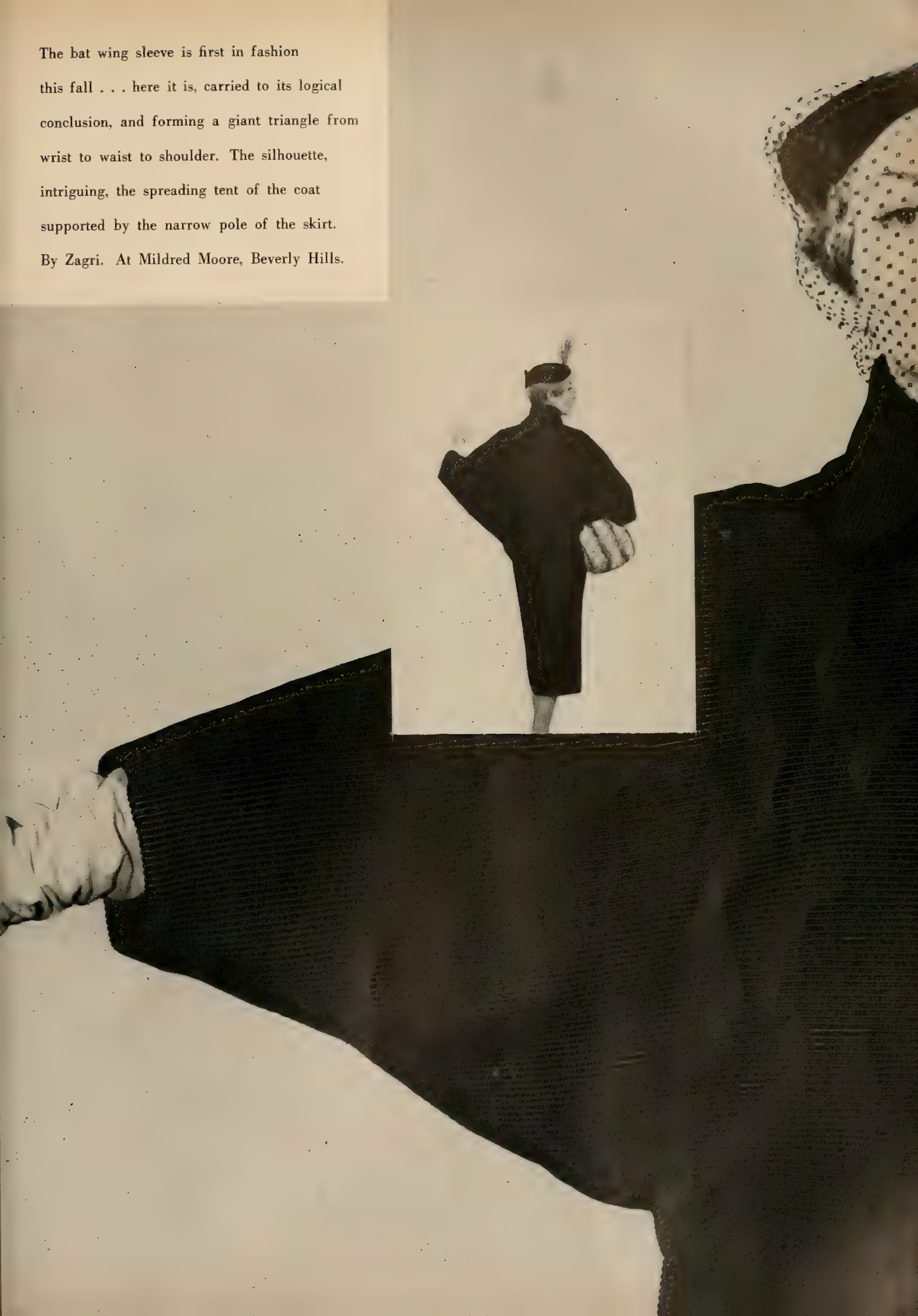




Views, several, of the fall and winter fashion superlatives from California, the high style lines with the high sheen of jet, beads, fringe . . . the lines redrawn, recapturing a very special sort of glamour. Included: hip sashes, uneven hemlines, bat wing sleeves, pleats ruffling here, there, or anywhere. Presented now to crystallize the dominant trends, *left*, Peggy Hunt's tight sheath of black crepe with a black storm of taffeta for the hip sash. And very much in hand *above*, imported wool sheer, woven-dotted, the ruffle falling straight downward the full length of the dress, and skidding into a circle all the way around the hemline. By Pat Premo. About $55. At J. W. Robinson Co., Los Angeles; Best's Apparel, Seattle.



The bat wing sleeve is first in fashion this fall . . . here it is, carried to its logical conclusion, and forming a giant triangle from wrist to waist to shoulder. The silhouette, intriguing, the spreading tent of the coat supported by the narrow pole of the skirt. By Zagri. At Mildred Moore, Beverly Hills.





Jumpers . . . definitely a fashion factor to consider and re-evaluate. High style jumpers in wools or silks, fired with jet, beads, braid, or bits of strong color . . . or just plain jumpers, unadorned. The skirts, very straight, or flowing and flared. The necklines, slashed to the waist, or cut in a wide horseshoe curve. Pointing the way to autumn, a black Wyner jersey jumper, a chartreuse blouse ringed with jet and fringe. By Louella Ballerino in sizes 10-16. Blouse, about $18; jumper, about $23. Neiman-Marcus Co., Dallas; Marshall Field & Co., Chicago; B. Altman & Co., New York.

watch for new jumpers, wool challis

Challis . . . the wonder wool, sheer, soft, synchronized this season to the right color and the right line. Challis draped subtly, shaped perfectly to the figure or challis strictly tailored, with a touch or two of whimsy such as the little pockets just a little bit above the natural waistline. Photographed here in a solid color, but available in a brilliant print, exact reproductions of glimmering stained glass windows. By Ken Sutherland in sizes 10-18. About $50. At J. J. Haggarty, Los Angeles; Carson, Pirie Scott & Co., Chicago.





This is why you'll love California . . . for the fun things, sometimes a bit ridiculous, zany, but always wonderful to wear! For the hot colors and the new twists and turns in line. Presented here: a letterman's jacket in water-repellent Strutter cloth and pedal knicks in bright Cohama plaid. By Franklyn Phillips Fashions, in sizes 10-18, about $8 each. At Harris and Frank, Glendale.

Right: Traveler's jacket and vagabond pants in the new Winter Denim, navy blue with white stitching winding in slow curves. By Carole Chris of California, in sizes 10-20. Pants, about $4, jacket about $5. The May Co., Los Angeles. The wonderful little red suede shoes are by Sbicca of California.







lorse blanket pants, fastened with a huge safety pin! Pants fitted and narrow, highpocketed, and wonderful with the perfectly lain and simple blouse. By Joseph Zukin of California in sizes 10-18. Scotch plaid woolen pants, about $15; blouse, about $11.



FRANK STIFFLER

Jeri Holmes frankly fabricated fur jackets in red, beige, black, navy blue . . . *above*, a stop-short windbreaker, about $30, a flyaway town jacket, $35. Sizes 10-18, 9-17. Best's Apparel, Seattle; Joseph Magnin, San Francisco; and Bullock's, Los Angeles.

Square of hot red over midnight black . . . hi-water pants, very fitted, very slim, worn with "El Ocho" coat, a big box of wool ("Ocho" is eight, for the four double pockets). In Sanforlan, all-wool washable flannel . . . many beautiful colors. By Frescos in sizes 10-20, jacket about $20; pants, about $15. At May Co. Wilshire, Los Angeles.





The color for fall is bright, the line lean, the pattern striped . . . pen line stripes or giant stripes splashed on wide at dizzy angles. *Left:* Hollywood Premiere's jumper suit with a simple skirt in gray menswear flannel, a simple sleeveless jacket blazing with narrow stripes. In sizes 10-20, about $22. At Burdine's, Miami; Battlestein's, Houston. *Below:* Slim skirt and a blouse with deep-down dolman sleeves, wide-laned chevron stripes . . . a knitted ensemble by Caltex in sizes 10-16, about $50, at Marshall Field & Co., Chicago; A. Harris & Co., Dallas.

LALLY REINHARDT

mix well and often: lots of color, wonderful fabrics

Texture and color in fabric are getting the lion's share of attention in back-to-school clothes. You'll be enchanted with the possibilities of mixing smooth velveteens with crispy tweeds, your stand-by flannels with jersey . . . and jersey itself is very important in fun clothes, in classroom glamour combinations! *This page,* a flannel skirt with a series of box pleats in back, worn with a navy jersey roll-collar blouse, by M. R. Fleischman, sizes 10-18. Blouse, about $8, skirt about $11, at Lord & Taylor, New York.



Bouclé tweed in chalky winter pastels, accented with velveteen by Casual Time of California, *below*. Peg-pocketed skirt, weskit, tuck-in jersey blouse complete the ensemble. In sizes 10-18, the jacket about $45, skirt about $15, weskit about $10, blouse about $10, at Bullock's Pasadena.





Above, coordinates by Adeline West, with great dash. Dolman-sleeved jersey blouse . . . checked woolen skirt with stitched pleats and a self-belt. Sizes 9-17, blouse about $8, skirt about $15, at The Broadway, Los Angeles.



sweaters and skirts . . . dyed to match!



A brilliant idea on any campus . . . Maurice Holman's sweater set, about $8, and a skirt by Norman Baker, wool plaid in the subtlest color criss-cross in many seasons. Two pockets. In sizes 10-16, about $25, at Halle Bros., Cleveland.



The "in or outer" by Lawrence Roberts, in a solid-color cotton jersey with a striped French sailor dickey. A necessity for back-to-school. In sizes S-M-L, about $5 at Frederick & Nelson, Seattle; Marshall Field & Co., Chicago.



Matching, coordinating sweaters and skirts are the news . . . *above,* sweaters by Catalina, in sizes 32-40, cardigan about $6, slip-on about $5. Flannel skirts are by Barney Max, sizes 10-18, each about $9, The Broadway, Los Angeles, A. Harris & Co., Dallas.

Betty Barclay's woolen casual for the fall and winter season . . . smooth shoulders and an easy skirt create figure flattery. Tiny tucks in a chevron pattern and a stand-up turn-over collar dramatize the bodice, a leather belt cinches the waist. Mink hairs are woven in the woolen. In sizes 9-15, about $15 at Bullock's, Los Angeles and also at Marshall Field & Co., Chicago



Opposite page, left, vivid wool lines the deep hip pockets, accents the belt of a tried and true classic. *Right,* wool jersey in a basic blouse stitched to a boldly checked plaid skirt . . . big squared-off pockets. Both by Betty Barclay, in sizes 9-15, about $15 at Marshall Field & Co., Chicago.





Giddy plaid for a fringed and pocketed scarf to wear many different ways with this slim, woolen skirt by Preview Sportswear. About $9 at Carol Antell, New York. Blouses tailored like your best beau's, *left*, long sleeved broadcloth, *right*, Celanese Piquette. By Hendan, *left*, about $4; *right*, about $5, at Buffum's, Santa Ana. With cardigan, practically inseparable classmates.



Panther black velveteen, the jacket with lithe lines in a roll collar, curved peplum. Glinting colors, many pleats in the wool jersey skirt. Easy curves, soft skirt fullness make a neat jumper over a soft fuji silk shirt. By Tabak of California, jacket about $23, skirt about $15, jumper about $25, shirt about $13, at Bullock's, Los Angeles. Hats by Suzy Lee.

at ease!



1. By "Linda," a capacious coat of saddle-stitch Cohama plaid worn over slim wool flannel slacks.

2. Ever-Ready's fitted trousers and a wonderful flared tunic, both in a printed cotton flannel.

3. Carlson-Hall's boldly striped cotton flannel robe, up-or-down cuffs, paraphernalia pockets.



BIRD OF PARADISE: Modern Arrangement For Modern Homes

BY LAURA E. McVAY

Since the new type of architecture has become so popular, we must give thought to flower arrangements which will be most harmonious in these modern homes. Surely, of all the kinds of arrangements we have been discussing for the past months, the stylized arrangement would best reflect the tempo of a streamlined interior. The plain panels and unornamented walls are a perfect background for a decorative design in flowers or leaves. Flowering fruit tree sprays may be used successfully if in moderation and with a keen eye to line.

However, there are a few flowers which have the form and distinction which fit ideally in the more angular home. The picture illustrates one suggestion. The Strelitzia or Bird of Paradise has a style all its own and necessitates a stiff design. Because these flowers resemble so much the crested head of a bird, it is suggested that the heads, at least in part, face in the same direction, as if in flight. Each flower is a picture in itself, and care should be taken not to allow one head to become confused with another.

For those who do not know the Bird of Paradise, the coloring is almost unbelievable. The crest of the bird is a brilliant orange, and the projection which stands between the "bill" and the crest is royal blue. As the gray-green beak joins the stem, it changes into a bright rose. The heavy center vein of the leaf has the same rosy pink. Each bloom has two and often three sets of crests, the second and third emerging from the beak as the first crest fades. This double flowering makes the lasting quality of this stately flower most satisfactory. They require very little water and so can be arranged in a flat container, thus dramatizing the stiff stem. Because of the several distinct colors, it is not difficult to select a container which will pick up one of the colors. Be sure to anchor the frog with plastacine for the flower heads are heavy and can easily tip the frog.

A formal, fan-shaped arrangement, made with gladioli and in a flat container, is attractive in a contemporary room. Large, bold leaves, such as an aurelia leaf, combined with slender Australian flax or iris leaves will make a dashing, decorative composition. Often such a bold arrangement may become the focal spot in the room. Try making such a leaf arrangement, adding a large clivia head near the container. It will make a startling center of interest among the green foliage. Calla lillies and anthurium are most acceptable in a house with the new look. If your home is modern, strive to make your flower arrangements carry the same feel, smart and decorative!

CALIFORNIA



From the notebooks of Helen Evans Brown, a parcel of culinery delights. Plus a handful of comments on

GRILLS, BRAZIERS, and BARBECUES.

California cooks outdoors during the summer and autumn months—we eat there, too. Everyone who has a yard as big as a pot holder has some kind of a "barbecue" for the grilling of a meal. The term "barbecue" has been kicked around a lot of late, and so can mean almost anything: A pit dug deep in the ground, and brick lined, for burying whole lambs or quarters of beef; a huge spit, suspended over a fire pit, for roasting large pieces of meat; an elaborate structure of brick or stone, with grills, ovens, sometimes with electrically-operated spits and built-in bellows; or a simple grate propped on a couple of bricks. One easy and inexpensive device, growing increasingly popular, is a Chinese "Wok," or frying pan—a round shallow bowl-shaped pan, made of steel, with handles at either side, and which makes an ideal charcoal brazier. (Put some sand in the bottom, build your fire above it, put a grill across the top, and there you are!) The wok should be propped with a brick on either side to keep it from wobbling. There you have an attractive and efficient charcoal brazier for under ten dollars. It's not only ideal for broiling, it is perfect to sit around when the nights get cool—filled with charcoal it throws out a comforting and cheering warmth.

"*GOOD FOOD FROM THE NEAR EAST*," by Jean Rowland was recently published by Barrows. It covers a cuisine that has been a bit neglected by the energetic hoards of recipe writers, and covers it well. Albania, Armenia, Egypt, Greece, Israel, and Turkey are some of the countries whose recipes appear—an interesting collection in all. At first glance the recipes may seem a touch exotic, but then we see such familiar things as shish kebab, sauerbraten, and pilaff. And the others, upon reading, turn out to be very adaptable to our American way of eating. Yogurt appears in many recipes and so, surprisingly, does Shredded Wheat. Some recipes sound so fascinating that it's a temptation to rush right out to the kitchen and make like a Turk.

A FLY FOR A FIG.

Speaking of Turks. . . . The story is that we Californians once pulled a fast one on them. They wouldn't give us a fig, and when you hear the story you'll see they had a point. Once upon a time, back in the '80s, an ambitious Californian fruit grower decided that he wanted to grow the big white Smyrna figs like those that were imported from Turkey—the kind that were dried and packed in layers, and always showed up at Christmas time. So he got himself some cuttings and grew himself some beautiful fig trees. The trees bore fruit, but it always dropped before maturing. It was obvious that the sex life of the fig had something to do with the calamity, so no one was surprised to learn that a wild fig, the Capri by name, was always close to the fig trees in Turkey—the trees that bore the figs, that is. So cuttings from the Capri figs were acquired—just how is another question—and planted near the Smyrna trees, but still no figs grew up. Finally Uncle Sam's experts discovered that a tiny wasp, Blastophaga by name, so minute that it could barely be seen, was the agent that carried pollen from the Capri to the Smyrna. But there were none of those fig wasps in California, and by that time the Turks, well aware that their fig monopoly was threatened,

COOKS

By Helen Evans Brown

suggestions on exotic fare . . . how to cook it and where. Plus notes, historical, on certain rare everything from Buffalo Bill's Indian breakfast to French vs. California Wines.

became quite firm in their refusal to give up even one tiny insect. So then, or so the story goes, an American disguised himself as a Turk and crept into a Smyrna orchard in the dead of night, emerging with a single Smyrna fig. A single fig, but one filled with the needed wasps. So now we grow Smyrna figs in California, great big luscious ones that prove the Turks were right in holding out on us. Lest anyone think for a minute that we were trying to compete with the Near Eastern variety, we have renamed them: Calimyrna.

Figs—some say should be split with a knife (out in half), and the sweet juicy pulp spooned from the skin. That, they say, is the *only* way to eat a fig. But then up comes another opinion, Theodore Child, who says, "Who would be bold enough to peel a fresh fig, or even to touch such a delicate fruit with even the purest silver instruments?"

"WITH A JUG OF WINE" is another man's idea of how to cook. The man, one Morrison Wood, does a better job than most of the males who have decided to share their culinary secrets with a breathless world. Mr. Wood, as is quite obvious from the title of the book, uses wine in all but everything, and uses it well. He makes no pretense of having written a complete cook book, or of the recipes being original with him. He gives credit where it is due, along with amusing—and masculine—comments and stories. The book is good reading as well as good cooking, and we think a worthy addition to any collection of culinariana. We don't even think that our opinion was influenced by the fact that Mr. Wood thinks that one or two women can cook as well, or—almost as well as men.

LOQUATS, how do they taste to you? Some say they have the flavor of pineapple, or of pear, or of a blending of the two. More say they taste of cherries, with perhaps a whisper of apple in their tang. But all who taste of them, plucked ripe from their ornamental tree, pronounce them good.

FIRST TASTE THRILL. How many gastronomes remember their very first childhood delight in some food—their first realization that there were things good to eat besides sweets? Mine I will never forget, or the place where it occurred. A huge weeping willow tree, and under it a marble carriage block partly overgrown with woodbine. It served as a "tea table" for three very young children, whose hostess, not expecting infant callers, was unhappy because there were no cookies in the house. What she produced was better. Crackers—they were Uneeda Biscuits, I well remember—sweet country butter, and slabs of the most beautiful soft yellow stuff that I had ever seen or tasted. It was Cheddar cheese! All this, and crisp red apples, too, with cambric tea to flush our eager throats so that we could eat more cheese. Ah sweet gluttony!

A GOOD ROAST has seven chances to be good. According to Thomas Love Peacock, a century or so ago, there are seven strikes against you before you start:

1. The meat must be *good.*
2. It must have been kept a *good* time.
3. It must be roasted at a *good* fire.
4. By a *good* cook
5. Who must be in a *good* temper
6. You must have *good* luck
7. And a *good* appetite.

BRUSHES FOR COOKS. Three or four rather stiff pastry brushes are the handiest of kitchen gadgets. One for greasing pie, cake, and muffin tins, or for the griddle; one for cleaning tender vegetables, such as mushrooms (Dip mushroom in water, brush away all grit, dip again to rinse. Mushrooms should be done one at a time—never soaked!); use another brush for getting the last bit of cheese or orange rind or whatever you are using, from the grater. Use still another for the purpose for which it was made: to brush egg white or other glaze on baked goods!

FRANCE vs. CALIFORNIA—FASHIONS AND WINES. Who says French fashions and French wines are better than ours? The French, of course. We say something quite different: that clothes designed in France may be better for women born in France, but not for American women—to compare them is ridiculous. We say the same of French and Californian wines—to compare them is ridiculous. There are superior wines from each place, as there are inferior ones. To compare a great wine of the Cote d'Or, a wine of which there are perhaps but a few dozen cases, with a wine from an enormous Californian vineyard, is as stupid as to compare a *vin ordinaire* of France—an ordinary table wine—with a fine varietal wine of, say, the Napa Valley. None of us can have the *very best* wines every day, either French or Californian, but we can have *good* Californian wines with every dinner. Our food will taste better for them, our meal be more enjoyable in every way. Good food needs good wine, and Californian wine *is* good!

HANDY HANGERS. The rings made for shower curtains are useful in the kitchen. A set of measuring spoons, fastened together with such instead of with the usual too-small and flimsy ring, is much easier to use and to hang. The rings are also good for hanging pot holders, measuring cups, and other such items that are often hard to store. Another simple gadget, a spring-type paper clip, is perfect for hanging recipe cards while they are in use.

BUFFALO BILL. In the days when Buffalo Bill was staging his Wild West Shows, he invited a number of his friends to an "Indian breakfast." Everyone sat around a huge fire of glowing coals over which pieces of beef were grilled. The plates, or rather the substitutes for them, were sticks sharpened at both ends. One end was stuck in the ground, the other used for impaling the broiled meat between bites! The Indians used their hair for finger wiping, but the other guests were provided—elegantly—with napkins! They all agreed that never was meat so fine. Californians, loyal to their charcoal grills, agree.

GAME COOKERY. The Autumn game season is not far off, and some food lockers are still crammed with game from last year's hunt. Let's use it. Venison probably predominates, and though most sportsmen know how to prepare the choicer cuts, some of them are baffled when it comes to cooking anything but steaks and roasts. Practically every part of the deer should be used. The liver should be eaten when fresh, and is a rare delicacy. Either cut it rather thick, brush it with olive oil and charcoal grill it, or pan fry it. In either case do it quickly, and keep it rare. Like calves' liver, it will toughen if cooked to a frazzle.

The venison steaks are usually considered the choicest cuts, though they, too, can be ruined with overcooking. A good tender steak, cut medium thick, is superlative if charcoal broiled until rare or medium rare. Of course, if you dislike rare meat, you'll have to risk the venison's becoming tough, or *learn* to like it not quite so well done. It is necessary to marinate the steaks for long hours unless you want to disguise the game flavor. A short sojourn in a mixture of half red wine and half oil is usually sufficient, and even the wine should be omitted if you want the *full* flavor.

Venison bones make wonderful soup, and the scraps, trimmed of fat, are perfect for hamburgers or meat loaf. Venison mince meat, an old pioneer's standby, is really something. Use any good mince meat recipe, substituting ground venison for the ground beef.

Saddle of Venison, cut exactly from where the saddle would be if the deer were a horse, and the rack, a strip of the ribs or ribs and loin cooked as a roast, are both popular cuts, and so, quite naturally, is the leg. Here's my prized recipe for

ROAST LEG OF VENISON

Prepare a marinade with 3 cups of California Burgundy or Pinot Noir, ½ cup of olive oil, a large onion sliced thin, a large clove of garlic, crushed to a nothing in a teaspoon of coarse salt, ½ teaspoon of rosemary, and a piece of bay. Remove the shank bone from a leg of venison, and allow it to stand in this marinade for 12 hours or so, turning it a few times so that it will be well impregnated with the sapid sauce. Come roasting time, put the meat, salted, in a 450° oven for 15 minutes, then reduce heat to 325° and cook until your meat thermometer has reached 140°.

SAUCE FOR THE ROAST

Make a roux with 3 tablespoons of butter and 3 of flour, cooking and stirring for 3 or 4 minutes, so that the flour will lose its raw taste. Add 1½ cups of the marinade, and cook until thickened, then fold in 1 cup of sour cream, add salt and pepper to taste, reheat gently, and serve with the roast. A cup of pitted ripe olives may be added to the sauce. Wine is a must with venison—try a robust one, perhaps the same that you used in the marinade.

WINE GLASSES. Some people are afraid to serve wine because they haven't the "right glasses." This is silly, and anyone who tells you differently is a snob. Of course it is *nice* to have a collection of stemware, but many a fine wine has been enjoyed from a water tumbler. There is one rule, though, don't use colored glasses. Part of the pleasure of wine drinking comes from holding the glass to the light and seeing its brilliant color, its jewel-like clearness. Wine from a red glass looks like water, from a green glass it might as well be tea, and from a blue glass it's positively revolting—looking, that is. So if you've no wine glasses, use anything—jelly glasses even, anything as long as it's clear!

WINE REFRESHERS. Summer punches are cooling and refreshing when made with California wines. A simple and nice way to quench a dozen thirsts. This one uses California white table wine.

WHITE WINE PUNCH

To one quart of California white table wine add two jiggers of rum, two jiggers of brandy, and charged water to suit your taste. (Some omit the water altogether, others use it with a generous hand.) Again your taste must be the judge of whether or not you want sweetening. If you do, make a simple syrup by boiling together 2 cups of sugar and 2 cups of water for five minutes, cool, and use as desired. Garnish this punch with chunks of fresh pineapple and sections of grapefruit. A few thin slices of cucumber rind will help to smooth and blend it, too.

PICNICS will always be fun, even if they're in the back yard. One picnic food that has become tremendously popular in recent years is food cooked *en brochette*, and over an open fire. Call it kebabs, call it shasslik or shish kebab, call it Boy Scouts meat-on-a-stick—it's all the same idea with dozens of variations.

Use lamb and/or beef, and have it cut in one-and-a-half inch cubes. Have slices of small onions, too, and cubes of eggplant . . . small tomatoes or quarters of larger ones. Have bacon and, if you're not a stickler for culinary conventions, have stuffed olives and mushrooms. Have squares of liver, if you wish, and kidneys, and chicken livers. Even cubes of cheese are in order—why not? The meats, and perhaps the onions and eggplant, should be marinated ahead of time. Try a mixture of olive oil and red wine, seasoned with rosemary and bay. The other ingredients may be used without a marinade, but it is well to brush them with oil before grilling. Provide each guest with a large sharpened stick of green wood, or with a specially made long metal skewer, and let him assemble his own combinations. Dagwoods-on-a-stick.

SANDWICHES, indoors or out, are certainly summer fare. Here are a few a little out of the ordinary—sandwiches that will appeal particularly to men. Add them to your repertory.

LIEDERKRANZ AND BACON SANDWICH

This is a honey—especially with beer. Scrape a soft Leiderkranz cheese, mash, and mix with crumbled crisp bacon. Spread on buttered toast.

BEEF AND CURRY SANDWICH

Rare roast beef, sliced and put between slices of bread that have been spread with butter into which a little curry powder has been worked—say a teaspoonful to a quarter-pound of butter. Water cress is nice in this sandwich.

CHICKEN LIVER SANDWICH

Sauté chicken livers in butter until they are just tender. Mash well and mix with enough mayonnaise to make spreading easy. Season with salt and pepper, and add chopped almonds or crisp bacon, if desired.

ROQUEFORT-TOMATO SANDWICH

Cream equal parts (¼ pound) of Roquefort or Bleu cheese and butter, and mix in a tablespoon of minced chives. Spread thickly on one piece of bread, top with slices of drained tomato, and cover with bread which has been spread with mayonnaise.

MUSHROOM AND CREAM CHEESE SANDWICH

Sauté a half-pound of chopped fresh or canned mushrooms in 3 tablespoons of butter until tender. Mix with two cream cheese, and add salt to taste. Spread on thin slices of wheat bread.

CHARCOAL BROILING, TO YOU. "Charbonadoes, or carbonados, which is meat broyled upon the coals, are of divers kinds according to men's pleasures." That, in a book called *The English House-wife,* published in 1683. So you think this business of charcoal broiling is new? It is becoming more and more popular, however, and good cooks are discovering that it's not only steaks, chops, and hamburg that takes to this treatment. Broiled liver, sliced rather thick, is superlative, as are spare ribs, whole fish, ham steaks, squabs, oysters, lobster, kidneys—everything that can be broiled indoors—takes to charcoal. Good news is that too-highly seasoned, too-hot barbecue sauces are falling into disrepute, and light marinades of wine and oil, delicately herbed, are taking their place. For fowl or fish, try equal parts of white table wine and oil or melted butter, with tarragon or marjoram for seasoning. For meat or game, use red wine and olive oil in equal parts, oregano or basil as the herb. These marinades are bastes as well, and sauces. Salting is usually done after the meat is grilled, though that's a matter of opinion, as is how high above the fire the meat should be, how large, how hot the fire. That's usually a matter that has to be learned by watching an expert, or learning the hard way, with a failure or two on your own.

STEAKS FOR A MULTITUDE. Let's face it, even though all foods seem to taste better when charcoal broiled, steaks are still the overwhelming favorite. This is tough on the budget when the party is a large one, particularly when individual steaks are provided. Try large steaks instead, and slicing them as you would at the table. The dainty feeders will not waste, the trenchmen will not want.

"One morning in the garden bed
The onion and the carrot said
Unto the parsley group:
'Oh, when shall we three meet again,
In thunder, lightning, hail or rain?'
'Alas,' replied, in tones of pain
The parsley, 'in the soup'."—C. S. CALVERLEY



ENCHANTING EUCALYPTUS



BY RUTH DUDLEY

The eucalyptus seems as much a part of California as does the desert or ocean. It's entirely at home lining beckoning roadways in graceful, shade-patterned beauty; shielding benignly the more fragile citrus; or standing in lone, glorious beauty against the skyline.

Yet no one of the hundred or more species is a California native—all are from Australia and its near-by islands. Introduced in the early '50s and grown first in San Francisco and the Santa Clara valley, they soon were adopted quite extensively through central and southern California.

They're interesting trees—these eucalypti—each with its evergreen leaves, gay flowers and its own peculiar-shaped seed vessels.

These woody seed vessels, by the way, offer a fascinating field for the collector. Some smooth, some rough; wrinkled, ribbed and curved in amazingly diverse shapes and contours, they vary in size from tiny ones to the sturdy inch-and-one-half-diameter bowls that appear to have fallen from someone's pipe. Often painted or gilded they make interesting decorations, and are strung sometimes into necklaces or other articles of adornment.

The flowering of the eucalyptus is fascinating, too. The bud is tightly covered in a lidded case. You'd never dream there was a bud there at all until blossoming time when presto! off comes the lid and out, quite magically, slips the delicate flower. In fact, so curious is this process that the naming of the tree stems from it. Eucalyptus, meaning "well-concealed" refers to this strange little case where the bud is so artfully hidden.

The Gum tree is another, more common, name for the eucalyptus—because of the resinous gum it secretes. They are fast growing trees and have solved many a householder's fuel problem. Ready to be cut after only five years, they immediately send up, from the stump, strong shoots which in turn soon develop into tall, sturdy saplings.

They make delightful street trees, firm windbreaks, and beautiful ornamentals for the small lawn or garden as well as for spacious estates—if species are selected appropriately.

The Blue Gum (E. globulus) is probably the best known in California and the fastest grower. It's extremely hardy, too, withstanding frost or heat, thriving in either dry or moist soil. But it's a tall tree—growing to 150 feet in California (300 in Australia)—with strong, wide-spreading, inquisitive roots. In a proper setting it is handsome, indeed, with its blue-green leaves, gay white flowers and colorful trunk done in patterns of gray, yellow and brown where the bark has stripped off.

But it's not for the small plot. For this you have plenty of other beauties from which to choose. If it's gay scarlet flowers you want Eucalyptus ficifolia should please you. It's a beautiful tree, small (to fifteen feet) with graceful branches and long, wavy-margined leaves. E. tetragonus and E. Landsdowniana are two more very lovely flowering dwarf growers.

If yellow or pink blossoms fit in better with your color scheme, then E. cornuta or E. pyriformis, respectively, will be more appropriate. Both are small trees, both most attractive.

The Lemon-scented gum (E. citriodora) with its narrow, ivory-white, lemon-scented leaves, silken smooth trunk and gracefully drooping branches makes a delightful ornamental for warmer sections.

If you've room for a larger tree, the fast growing and hardy Red gum (E. rostrata) is always good. E. saligna, the softly drooping, willow-like tree is outstanding and the delicately graceful E. piperita makes any spot glamorous.

And so we could go, on and on . . . glorious, each one, completely enchanting. Beloved native of Australia—as familiar to the Californian as his breakfast orange.

ARCHITECT J. R. DAVIDSON:

NO MUSEUMS, MONUMENTS, MAZES.

BY HELEN IGNATIUS

For several years the Californian Magazine has featured a series of modern California homes in order to define and illustrate the real meaning of California Living. We herewith present one of Califoria's foremost architects, J. R. Davidson, and the outstanding California house which he designed for Mr. and Mrs. Samuel L. Taylor of Los Angeles.

One of the leading exponents of modern architecture, J. R. Davidson has designed residential as well as commercial buildings in California since 1926 and has won numerous honor awards for his work. He opened offices on the West Coast after intensive study in Germany, England, and France.

During his stay in London, he designed ocean liners and yachts . . . and today his modern homes are planned with the space economy so essential in marine architecture. Famous for his economical and sensible use of space, Davidson is also noted for his straightforward approach, for the clarity and strength of his designs, and for his artistry in handling natural woods and stones.

CALIFORNIA LIVING

PHOTOGRAPHS BY FRANK STIFFLER







1. Living and dining room of home form one continuous area.
2. Ivy, ferns, tropical plants border the entrance to house.
3. Swimming pool is located on garden level below terrace.

Modern architect J. R. Davidson has no patience with curliques, clutter, or congestion. A house is a *house*, not a catch-all for tricks and fantasies in color; not a repository for complex scrolls or ins-and-outs in line demanded by this, that or the other theory of design; not, emphatically not, a tribute to a list of rules and regulations.

It is quite true that many of the structures carelessly labeled houses really are not houses at all but museums, or monuments, or mazes. Mr. Davidson avoids all this confusion by designing houses which are very private, very pleasant, very comfortable . . . and incidentally, very beautiful . . . places in which to *live*.

Lots of drawers for storing linens or gloves, or handkerchiefs, or collections of things . . . all the things that people invariably *do* collect. Lots of closets, big closets, for coats and suits and dresses. Lots of cupboards for dishes and silver, and brooms and vacuum cleaners and mops. Lots and lots of things, in short, which make life easy. Bedrooms with private dressing rooms and baths. Kitchens leading into pantries or utility rooms with built-in refrigerators and stoves, and built-in laundry bins, tubs, and washing machines. Living and dining rooms opening directly onto a spacious terrace, a beautiful patio or a garden.

For a modern house . . . a J. R. Davidson house . . . is essentially a functional house with a scientifically planned use of space. The room as a separate entity, with a single purpose, is as outmoded as the old gingerbread moldering on a Victorian piazza. For example, the music room, the library, the study, the dining room, in the typical modern house, often are incorporated into the flow of line in the living room area. Many of the walls of the old-fashioned house have fallen and the windows have melted into great panels of glass so that the continual flow of space extends even into the out-of-doors.

Living is no longer a matter of existing in little boxes . . . one for dining, one for reading, and so on. Living, if it's modern, means a greater freedom of movement and a marked reduction of the claustrophic tendency. Living, if it's modern, means more light, more air, more space. And it means less, much less, work for the housewife. The fluid lines of the modern house, and the many built-in pieces of furniture or built-in cupboards and drawers, have engulfed all the unnecessary ornamentation, the unnecessary corners and crevices . . . in short, the dust-catchers and back-breakers which tended to make a woman a slave in her own house.

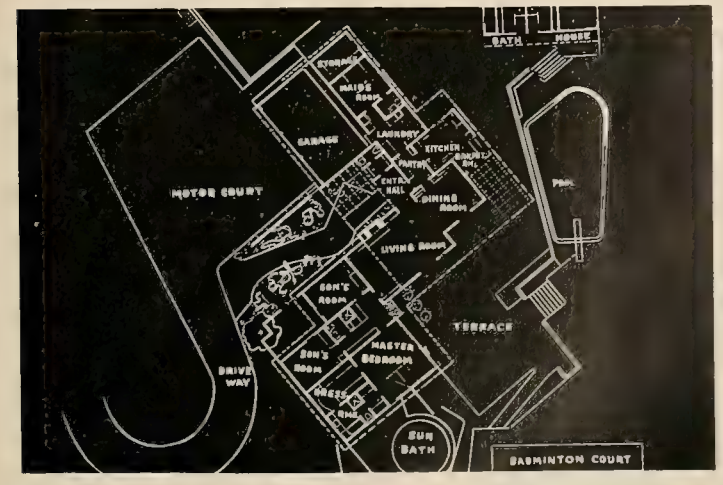
Now whereas Mr. Davidson never loses sight of the fact that a house is, above all, a place in which to live, he doesn't assume that everyone likes to live in quite the same way. Members of the *literati* might, conceivably, wish three-fourths of the square footage devoted to libraries. Those dabbling, seriously or otherwise, with the pen, the brush, or the musical

Through a series of sliding glass panels, living and dining rooms open onto the terrace floor of green and white blocks of cement.

instrument might, conceivably, wish 90 percent of the square footage devoted to work rooms or studios. People with very young, active children might require (in some cases insist upon) private play-areas or playrooms separated from the main area of the house or garden.

There are all sorts of possible plans for living, and each individual usually has his own ideas on what he wants in a house and where he wants it, and (often) why. And so, when Mr. Davidson starts to design a house, he doesn't begin with a variation on a theme of some architectural *ism*. He doesn't shut himself off from his clients to inaugurate a mass-production line of houses representing generalized schemes for living. He begins with an informal conference or two with the people who wish to build the house . . . and in a few hours he understands their way of life, their basic needs, their preferences in color and line. Everything is planned for the utmost efficiency in use and each house is custom-built to fill the needs of living. Design, a purely secondary element, is the organic result of those needs.

On the surface, this scheme of architecture is deceptively simple . . . a matter of discovering the client's way of life and then custom-building the house to fit all the varied needs of that life. It is true that each Davidson house is endowed with a fine spirit of freedom and individuality. But whereas each structure is distinctly different . . . just as each individual is distinctly different . . . every house by Davidson represents a



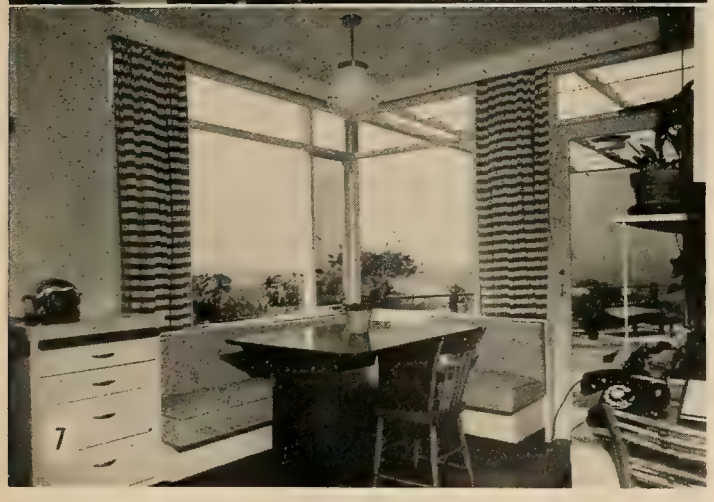
Davidson's brilliant use of space is evident in floor plan.



Master bedroom opens onto terrace as well as a small patio.







great simplicity and purity of design, a sensitive subtle use of color, and a masterful integration of pattern and materials with the basic needs of living. Actually each house is a double reflection, mirroring both the client and the architect . . . each house is a totally individual plan for living sparkling with Davidson's beautifully designed details and bound together into a coherent whole through Davidson's remarkable talents for planning.

The eight-room house designed by J. R. Davidson for Mr. and Mrs. Samuel L. Taylor of Los Angeles fills the complex needs of people who are active in both business and society. Located high in the hills and curved gently around the heavily wooded promontory, the house is planned for entertaining with complete ease and for relaxing in complete privacy.

The house is so beautifully placed on the lot that it commands a magnificent view of the towering mountains and the cities spread across the flat valley. During the day, the Taylors' property is a beautiful garden in space . . . at night, part of the brilliant fairyland of sparkling city lights. This is *almost* a matter of living out of this world. But directly below the steep incline is a right-angle meeting of arterial highways bordered with bridle paths. The heavy Los Angeles traffic of trucks and cars and an occasional runaway horse injects the necessary *air du monde* in the otherwise idyllic setting.

The great glass panels sweeping across the front of the Taylors' house open onto a spacious terrace bordered with flowers and shrubs. On a lower level is an oblong swimming pool, a garden with a solid circle of grass bordered with flowers, and a badminton court. The sloping hill below this area is planted with shrubs, trailing vines, berry plants, flowers and a family orchard of persimmon, quince, cherry, nectarine, peach, and walnut trees. The landscaping is an integral part of the house and the carefully lighted flowers and shrubs outside the windows are as important as the leaf and flower arrangements under the lamps in the living room.

On the entire property, landscape artists Eckbo, Royston, and Williams have achieved great richness through an imaginative use of foliage in a series of different textures, colors, and structures. The Arizona flagstone path leading to the entrance of the house is bordered with Algerian ivy, Hahns ivy, red horse chestnuts, huge elephant ears, cycads . . . and on the left of the path is a small lily pond ringed with ferns.

Built on a 190x200 foot lot, the house itself comprises 3,050 square feet of enclosed space, the three-car garage 600 square feet. Every room has a full or partial wall of glass, every room opens directly out-of-doors, and each bedroom has cross



5. The Taylor's light, airy, and very beautiful kitchen has long sideboards, a veritable battery of cupboards and drawers.

6. A small built-in workdesk with a telephone, scratch pads, cook books, and so on is placed at the end of the sideboard.

7. A breakfast nook is included in the Taylor's spacious kitchen. Glass wall to the right provides view of dining room.

8. Storage room has deep wooden bins for fruit and vegetables, special racks for bottles, many deep shelves for canned goods.

ventilation, so vital to a California house. At the center of the house, the spacious living room and dining room open onto the terrace through the sliding glass panels. Bedrooms, dressing rooms, and baths form the right wing. The private dressing rooms connected to the master bedroom include built-in compartments for shoes or bags; shelves for hats; special drawers for gloves, handkerchiefs, scarves, and so on; spacious closets for suits and coats. Mrs. Taylor even has a separate closet for storing furs.

Besides being assured of the utmost convenience, the Taylors also are assured of the utmost privacy. The master bedroom leads into a small private patio walled off from the rest of the garden. And another smaller patio, just as private, forms the link between the two smaller bedrooms. Kitchen, pantry, utility room, store room, and servants' quarters complete the left wing of the house. Every inch of space is utilized. Between the kitchen and the dining room is a small glass wall with three shelves for Mrs. Taylor's collection of brass bowls filled with tropical plants. The butler's pantry opening into the kitchen and the utility room is a battery of shelves and cupboards. The utility room has a built-in ironing board, sewing machine, wash tub, three separate bins for sorting laundry, broom closets, shelves, sideboards.

Custom-building houses to accommodate the occupants' way of life and relating house to property so as to provide the utmost privacy and gain the most beautiful view do not con-

(*Continued on Page* 66)





Above left: Utility room of Taylors' home has built-in laundry bins with wide metal screening at bottom for fresh current of air. Above right: Broom closet with racks for dustrags, brushes and so on. Right: The ironing board is placed next to shelves with sewing machine compartment and spacious drawers.







9. Architect J. R. Davidson never sacrifices beauty for function . . . in one of the hallways, this long row of cupboards for the storage of linens and household supplies forms a striking abstract design.

10. Mr. Taylor's dressing room and closet has a wall of drawers and shelves specially designed for each item of a man's wardrobe . . . shown here are shirt drawers, very deep and quick and easy to open.

11. Another of J. R. Davidson's ingenious plans for saving space: six shelves for shoes which provide enough space for the storage of at least twelve pairs. Mr. Taylor also has special racks for ties, belts, brushes, and so on.

12. Mrs. Taylor's dressing room has spacious closets with sliding mirror-panelled doors, in addition to shelves and drawers for every item in her wardrobe. This narrow cupboard has shoe racks lined in black velvet, compartments on the door for a collection of handbags.

13. Mrs. Taylor keeps her hats in the top section of this commodious cupboard. The bottom section is a series of drawers in a variety of widths: narrow drawers for gloves, handkerchiefs, and scarves . . . wide drawers for sweaters and so on.











After A Fashion

BY MALCOLM STEINLAUF

When a man knows what he's doing, and knows where he's going his self-confidence sticks out all over him. There's something about him, something about the way he talks, something about the way he acts, something in the way he looks at you that tells you here's a Real Man.

If he discusses yachting he'll know the rig and performance of every sailing class, or the draft, beam and motor-drive of power launches. If he's a sportsman he'll talk calibre, range, rifling of his favorite gun, or tensile strength and durability of his best fishing line.

If you've ever seen this man select his own clothes you've seen inherent good taste in action. He picks clothes that he knows will look well on him—and in which he feels right.

For such men (and for the women who often guide their thinking) the Californian Magazine has selected a series of sportswear items—all in good taste, all tailored with a Real Man in mind.

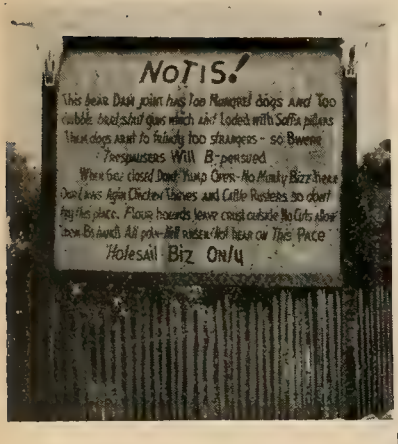
Beginning, *left foreground, and reading clockwise:* Tartan sport coat is fashioned from imported Scotch unfinished worsted woven in an authentic clan plaid. It has single breasted styling, is finished with smoke pearl buttons. To retail about $75. Solid tone leisure coat is detailed with sewn down pointed flaps, outline hand stitching, soft roll collar. Of Charmeen, it's designed to retail from $37.50. A worsted wool sport shirt has a fine vertical weave in its Graniteen fabric. To retail at $32.50. The leisure suit of fine worsted gabardine with highlight vertical weave retails at $39.50. A small brown check weave with a fine diamond pattern running through it characterizes one of California's finest sport coats. It is pure cashmere in a classic three-button single breasted style. To retail from $100. Imported shetland sport coat, *right foreground*, retails at $75.

The entire grouping comes from the custom shops of one of California's most eminent sportswear creators, M. Jackman & Sons.

FACADE FOR A FORTUNE IN BEAUTY



Louis M. Boyle



At the recent National Flower Show in Los Angeles, a tiny replica of a "ghost town" in the orchid display class won widespread attention and, incidentally, a first prize. And it's reasonable to assume that if the judges were impressed with this pint-sized village, they would indeed be speechless at the real "ghost town" maintained on the famous El Rancho Rinconada in the Ojai Valley.

Here, on one of the largest orchid-raising ranches in the country, Louis M. Boyle, owner, has combined his two hobbies of flowers and old-west architecture. The street-long facade of typical frontier buildings is really a series of entrances to the wealth of orchids hidden behind them.

This 77 acre farm actually *is* the outgrowth of a hobby. Boyle, a former sheet-metal worker, visited the Pasadena flower show in 1937, promptly lost his heart to the cymbidium orchids on display there, and wished that he could raise some of his own.

So he did.

Now operating a wholesale orchid business that is a resounding commercial success, Boyle has never lost track of his original premise that flowers must be loved and cared for . . . as a matter of fact, he is reluctant to sell his plants to anyone unless their attitude is the same. He strongly suspects that some professional gardeners are a trifle cold-blooded about the art of "the green thumb."

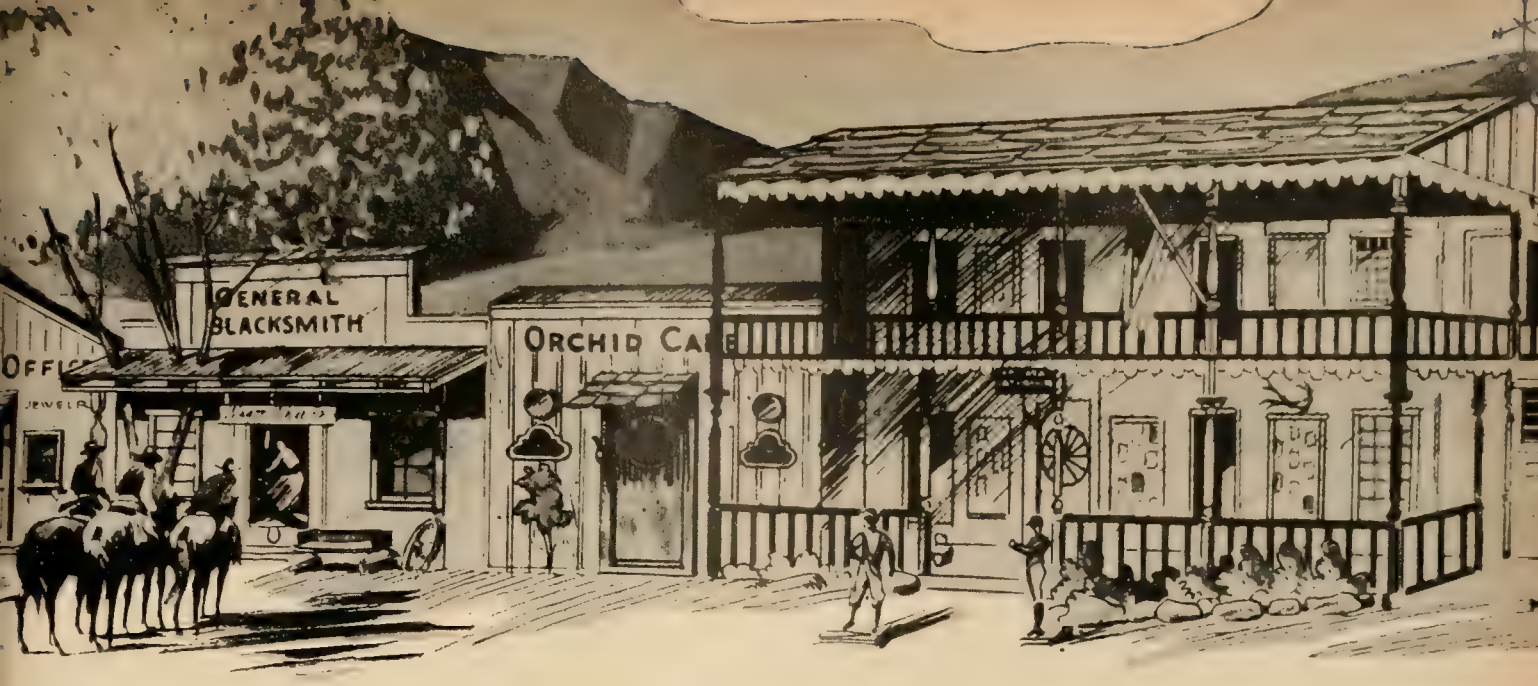
As Boyle's hobby of orchid-raising outgrew the part-time phase and became a thriving trade, he had time at last to devote himself to his other love, the Old West. A typical American businessman, with the average male's nostalgia for the adventurous past, Boyle is more fortunate than the surreptitious pulp-readers, for he has brought back this era . . . in a completely authentic reconstruction of a pioneer town on his ranch.

In a masterful blend of his two preoccupations, Boyle designed his "Orchid Town" to recreate the colorful atmosphere of a gaudy western village. An entire street is laid out in the fashion of these towns, with narrow walks leading the visitor past the town hall, the general store, the saloon with its swinging doors, and —in understandable sequence—the jail. There's a hotel, an opera house, barber-shop—every type of storefront that a cowboy ever swaggered past. In window-boxes, antique pieces representing each of these enterprises are grouped on display . . . the old school-house even exhibits a time-worn desk.

The picture gallery is the only building that is not used simply as a facade for lath or glass house, and it is a triumph over space. Only 20 feet deep, the one-story framework encompasses a labyrinth of walls that afford 400 square feet of space for the exhibit of 1,000 color prints of orchids.







By ALICE CAREY

Standing on the silent Main Street of this century-late town, one entertains the disquieting thought that Time may have stood still in this little valley . . . and yet beyond the doors of this rough-and-ready lost world is the multiple symbol of modern luxury—the orchid.

Definitely not for tourists, El Rancho Rinconada is open only to wholesalers and growers. A wise restriction, since the delicate task of raising orchids would be considerably hampered by an onslaught of visitors.

Eight acres of the ranch are converted to the growing of plants. There are seven large lath houses and ten glass houses. The cymbidiums growing under laths are protected from the burning rays of the sun by a plastic screen. 875 varieties of orchids are counted in the total of 50,000 plants grown here.

The variety in cymbidiums seen today is the result of painstaking cross-pollination, and the resulting hybrids contribute new color and beauty to the family of orchids. This cross-pollination is done by hand and results in a seed pod on the bloom. The pods require a year or more to develop and ripen and are left on the spike.

The ripe seeds are then sprinkled over prepared agar moss jelly in germinating flasks. The flasks, sealed against air, are placed in a special glass house for nine months to a year. After this period, the germinated seeds are planted, first in groups, then in individual planting areas.

And now the process calls for plenty of patience. It is six to eight years before bloom spikes appear, but after that, the plants or clumps expand more rapidly.

The perseverance and knowledge necessary to coax even one plant into bloom is indicative of Boyle's overwhelming task to cultivate them by the thousands. But he's happy doing it—and successful. However, his business-like attitude is ever tempered by his honest sentimentalism toward the flower . . . he follows up his sales of the plants with letters to the purchasers, reminding them of weather changes and the resultant effect on their new young plants.

A family man, Boyle has imbued his wife and children with his own enthusiasm for cymbidiums. Since it is no back-breaking chore to interest women in orchids (ask any man!) it is understandable that Mrs. Boyle and daughter, Beverly, are heartily in favor of "talking shop." In the case of son, Lew, however, his Dad's true devotion to the cultivation of flowers has inspired the young man to concentrate on botanical studies to prepare himself for eventual management of this fabulous farm. And that's just what El Rancho Rinconada is.

More significantly, this ranch is a hobby that brought contentment as reward . . . it is a wish that turned to wealth, and a facade for a fortune in beauty.





California Coat and Suit Collections

silhouette

We found no drastic changes in the daytime silhouette of suits for the fall and winter season. Merely a refinement of the line defined last year and the year before. And a polish, a subtlety, a sudden flight of imagination in the all-important details. We noted military braid, silk cord, faille, soutache shining on the outlines of seams, pockets, collars. Many little silk-embroidered arrows, pointing out important lines on jackets and skirts. Many ornamental buttons, glimmering on jacket fronts. And in some collections, small strips of fur ornamenting pockets or collars.

Jackets are a bit shorter, as short as twenty-six inches, and shoulderlines are rounder, smoother, neater. Many designers favor raglan sleeves and yokes, or the out-and-out rounded look in a drop shoulder. And perhaps a new trend: soft rounded capes over slim little suits.

Collars this season are one of the major focal points of interest. We saw shawl collars in all lengths and gradations, very small and some very long, cut straight down to the waistline or flowing into a scarf free and flying. There are many small bobby and johnny collars, mannish collars with notched revers, a few shirtwaist collars.

Skirts stop short at mid-calf, are very slim and straight, very tight, with pleats and vents to accommodate a long stride, a quick walk. Particularly effective, and beautiful in motion, the fitted skirt with inverted kick pleats breaking just below the knee.

The daytime silhouette in coats reflects the outlines and proportions established two seasons ago, but we noted a greater restraint, an understatement in detailing and the dominant line. The categories are many: officer's coats, reefers, the famous California wrap coat, little boy Chesterfields, fitted Princess coats, raglan-sleeved steamers, tuxedo travel coats. Very much in demand: the coats with the three-quarter length, the little boy coats with detachable velvet collars, the coats glistening with touches of fur.

fabric

In every collection, almost without exception, the trend toward understatement in line is the plain perfect framework for the season's exquisite fabrics, notable for quality, color, texture and pattern. In coats, wonderful tweeds, wool gabardines, worsted wool gabardines, suede cloth, wool broadcloth, velour woolens, needlepoint, shag . . . and particularly exciting . . . cashmere and wool combinations in a number of different percentages. In suits, many beautiful imported woolens . . . tweeds, sharkskins, gabardines, menswear worsteds . . . and beautiful domestic woolens including gabardines, sharkskins, menswear worsteds (herringbones, birdseyes, and other fine woven patterns). And just beginning to initiate a new trend: worsted wool crepe utilized in soft dressmaker styling. Another trend, already on the way: checked, striped, or plaid jackets with straight-line straight-color skirts.

color

The half-dozen colors seen most frequently are brown (in all gradations: beige, sand, copper, chocolate), black, wine, green, navy, and grey. Rather startling in California fashion, this preponderance of black and brown, but very much in order with the season's sophisticated, slightly more formal styling. More in line with California traditions, the clarity and brilliance of even the darkest colors.

August Fun Clothes

Coming to California in August? Make your luggage space really count by planning your wardrobe for the things you'll be doing.

California in August means lazy days at the beach, horse races at world-famous tracks, sight-seeing in the mountains, and of course . . . the little theater, dinner and dancing in the glamour spots along Sunset Strip. Perhaps you're planning to go northward too, along the coast to San Francisco.

Pack several dark little cottons, suit dresses and simple sheaths . . . to wear on the street in the city . . . for though August is one of California's warmest months it's the month that signals the beginning of the sophisticated fall season.

Don't confine dark to just black and blue . . . try rusty browns and cool-as-a-forest greens, apricot tones and vineyard colors . . . for California is an imaginative place.

You'll want play dresses and sun dresses, maybe strapless with cover-ups, boleros or stoles . . . bathing suits or shorts with sunning tops for the beaches. And pack your sun tan oil and sun glasses too . . . California sunshine is very intense.

For slightly formal parties and evenings bring a dark sheer . . . the shadow-plaids in both cotton and silk organza are exquisite and made in many different ways. They'll be wonderful for cocktail parties, dinners, and the theatre.

Visiting further north implies more formal clothing. For city wear in San Francisco bring a dark faille or silk suit, and furs for evening if you wish.

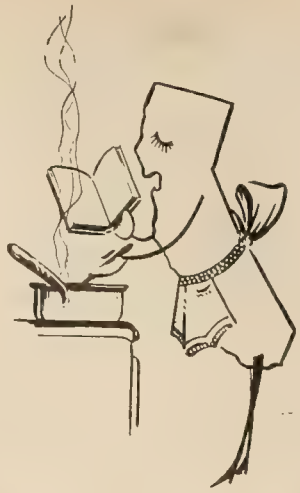
All over California you'll need a little coat or wrap for evening, something to combine especially well with your evening clothes. Woolen greatcoats or velveteen dusters lend a true-California glamour.

Consider your shoes . . . walking shoes for the climbs and hikes, mad little colored shoes for evening . . . a criss-cross of strips or scoop shell pump . . . play shoes for the beach and patio.



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Mrs. Louise Salinger, founder and director of the Louise Salinger School of Dress Design and Academy of Fashion, has been training dress designers for twenty-five years. She has traveled extensively, both in the United States and abroad, to acquire the technical information of industry and fashion.

PATTERN FOR A CAREER: CREATING NEW FASHIONS

A clear-cut pattern for a fashion career is the offer of the Louise Salinger School of Dress Design, in San Francisco. It is a career school of intensive training, making it possible for men and women to acquire professional artistic skill.

Mrs. Salinger points out that an understanding of dress designing and its governing principles is interesting to every person whether he or she wishes to develop his talents for a professional career or to use it solely for personal improvement.

To aid in gaining this understanding, the school teaches tailoring, millinery, pattern drafting and making, cutting and sewing, modeling and history of costume, line and color. The time allotted for the full course is nine school months of full-time day classes, but persons wishing specialized instruction can also register for evening, Saturday, or part-time day classes.

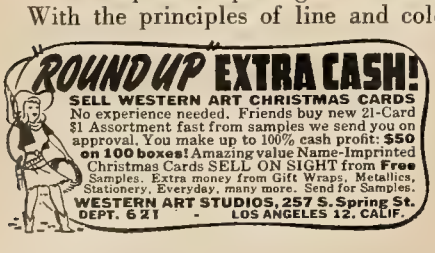
The theory underlying the teaching of dress design at the school is the use of artistically designed clothes to satisfy the basic urge to feminine perfection. Mrs. Salinger also says that a dress should act as a background for personality, making one look more beautiful.

Graduates of the school are working as stylists, buyers, consultants in department stores, instructors in sewing and dress designing, designers for dress manufacturers and smart shops, and designers for theaters and the movie industry; still others have their own shops.

One of the basic courses is tailoring. The school believes that attractive tailored clothes are vital in every American woman's wardrobe, and that the secret of smart looking tailored clothes lies in good lines and expert workmanship. Pattern drafting, and the fundamental of taking accurate measurements to make the patterns is the first step in original dress designing. After this knowledge is acquired the student is introduced to the intricacies of pattern making, working with paper and material to develop and prove design and technique.

Cutting and sewing, as the tools with which designs are brought to life, is a carefully outlined part of the curriculum . . . and the display of the finished garment, modeling, is the final step in completing this education.

With the principles of line and color, and the wide background knowledge of the history of costume, the student begins creating her own designs, and following through until she sees them in the finished form.



J. R. DAVIDSON DESIGNS FOR CALIFORNIA LIVING

(Continued from Page 59)

stitute J. R. Davidson's total number of aims in the field of modern architecture. Color as an emotional factor and material in its natural state as an integral force in the beauty of a house are also among his prime considerations.

Davidson's color schemes often mirror the colors of nature . . . and always mirror the color preferences of the people who live in the house. In the Taylors' home, the pale gray-mauve walls of the entrance hall are a direct reflection of the mauve Arizona flagstone which paves the floor. The dominant colors used in the living room and dining room reflect the subtle pale greens of olive leaves and the light grays and beiges of natural wood and stone. Polished oak panels form the wall opposite the panels of glass, and natural French limestone is used for the fireplace. Effective color continuity is achieved through pale green ceilings, gray-green rugs, and silver-gray raw silk drapes. Continuity of spatial relations between the living room and the terrace is achieved through the use of great blocks of grey-green and white cement on the terrace floor . . . a reflection out-of-doors of the rough textured carpeting on the interior of the house.

Though the living and dining room form one continuous area, the heavy multi-colored striped drape hung between the two rooms almost has the solidity of a wall. Designed by Dorothy Leibes, the drape in gold, green, purple, and mulberry is the only brilliant color accent in the center area of the house. Both living and dining rooms are furnished in 18th century French provincial furniture upholstered in green. Mulberry and gray upholstery, also by Dorothy Leibes, is used for the modern couches and chairs in the living room area. Miss Leibes had all yarns dyed to echo the muted colors in the Taylors' collection of 18th century Russian enamel.

House and furnishings are a study in contrasts, a dynamic interplay of two distinctly different concepts of design. The hush of delicate color and the powerful simplicity of the entire house unmarked by the twists and turns of any *ism* form a perfect backdrop for furniture and art objects intricately scrolled and curved in design purely for the sake of design. And *very* nice, the occasional flash of elaborate 18th century ornamentation against uncluttered 20th century line.



Davidson's economical use of space is one of the most outstanding features of the house. Below: Large built-in work desk in the master bedroom commands a magnificent view of the house, the terrace and garden.



Above: The polished oak panels of living room wall conceal shelves for built-in television set, radio, record player. Pale beige tone of the wooden wall is repeated in the large French limestone fireplace.

Study in Classics

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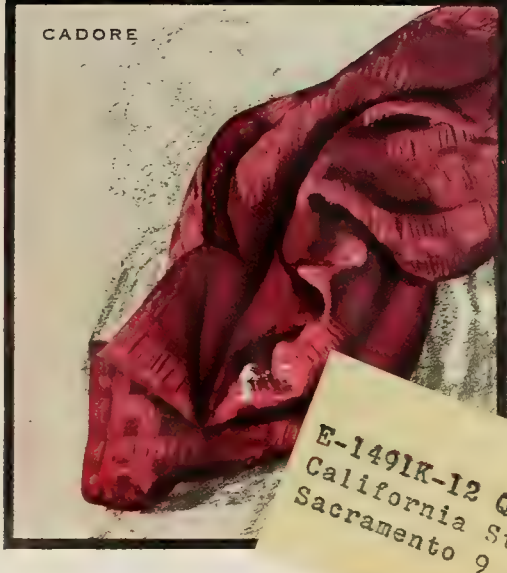
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WINTER
1950



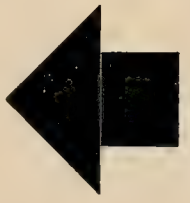
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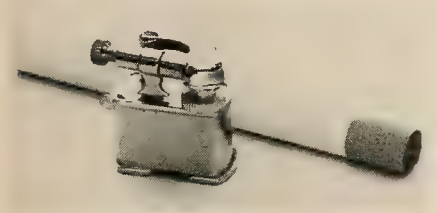
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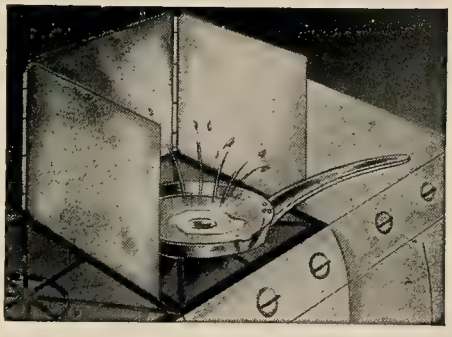
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roundup



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ON THE COVER:
For cruise and resort, for happy times, Betty Barclay features cotton gingham in crisp plaids, navy, green or brown . . . the skirt is softly flared, the three-quarter sleeves very full. Sizes 9-15, about $9. See page 32 for stores. Suzy Lee hat. Photograph by Frank Stiffler.

The CALIFORNIAN

PUBLISHED QUARTERLY IN FEBRUARY, MAY, AUGUST, NOVEMBER

"FOR THE CALIFORNIA WAY OF LIFE"

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NOW IS THE TIME

when you make last minute plans for the holidays, hide away gifts, search out new recipes with a gourmet's eye . . . or maybe anticipate a mid-winter vacation at some sun-filled resort. Fall fashions likewise are chameleons, changing with the way you look at your life, or the days in your life. And so with this issue we bring you a few ideas for holiday and gifts, of clothes you will wear when you entertain at home or fete your friends . . . and then, just a small hint of sunshine fashions to come . . . the swimwear and play clothes you'll take to resorts like Palm Springs, or on that long-promised winter cruise.

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Four Fall Fashions from the Creative Hand of ADRIAN

One: Slim and staccato, Adrian's vivacious little dress with its rings of tufted fringe . . . exclamation point of your daytime wardrobe, to be cherished like the compliments it brings you. "Spain in Miniature," J. W. Robinson Co., Beverly Hills; City of Paris, San Francisco.



Two: A gleaming gypsy gown of plum colored satin, a cloud of periwinkle blue jutting out beneath the chin, a circlet of fringe at the waist. Adrian catches the mood of Spain, adds a stole to increase its romantic mood. At J. W. Robinson Co., Beverly Hills; Best & Co., Seattle.





Three: "The Foil," fanciful as handwrought gold on an old-world scroll, Adrian's elegant gold brocade on white, metallic foil for a lady's loveliness. J. W. Robinson, Beverly Hills; D. H. Holmes, New Orleans.



Four: "Moire Moonlight" . . . black magic streaked with lighten-ing blue to give a midnight tone, Adrian's dinner dress with serpentine peplum is dreams-come-true for romance. Garfinckel's, Washington, D. C.



In a holiday mood for your special holiday parties, *above*, Dorothy O'Hara's beautiful black silhouette dress in tissue faille. On either side of the provocative net insert, flanges to fold up or down. Slim torso line, pockets accent the molded hip. Sizes 10-18, about $49. You'll find it at Charles Berg, Portland; Arnold Constable, New York; and The Broadway, Southern California.

Opposite page, Marjorie Michael . . . woven-dotted satin damask buttoned with clusters of flashing rhinestones. The shoulder curve repeated in rounded hipline, pockets and panels cut on the bias assure perfect fit. In royal blue, almond green and black, sizes 8-16, about $70. At Nan Gray, Palm Springs; May Co. Wilshire, Los Angeles. To complete the mood, Evyan's "Gay Diversion."





JULIUS SHULMAN, ace architectural photographer, began his career not through carefully calculated schemes for success but through a totally gratifying blend of chance and luck. In 1936 he took a few snapshots with a Vest Pocket Kodak of a house by Richard Neutra. Mr. Neutra liked the pictures. Mr. Shulman liked architectural photography . . . and since 1936 he has photographed over 1000 examples of the best contemporary architecture in the United States. Shulman uses a camera with a wide angle lens to achieve the necessary quality of movement and dynamics, and his sensitive, subtle pictures have appeared in every architectural magazine throughout the world. Born in Brooklyn, N. Y., in 1910, Shulman moved to California in 1921 and now lives with his wife and six-year-old daughter in a beautiful modern house by Raphael Soriano high in the Hollywood Hills.

Julius Shulman Pictures California Living

BY HELEN IGNATIUS

A fine photograph of a fine house involves more, much more, than the quick click of a shutter. The basic necessities: balancing the extreme range in light values from indoors to outdoors to prevent a disturbing glare in the finished picture . . . creating a three-dimensional quality to achieve the illusion of reality . . . producing an element of drama and movement in the line of the composition and the pattern of light and shade . . . recording with understanding and imagination not only the plan of the house, the basic structure, but the *spirit* of the house, the mood and the meaning.

These basic necessities . . . easy to list, hard to perform . . . are the distinguishing and distinguished characteristics in the work of famed architectural photographer Julius Shulman. Plus, of course, that elusive quality . . . impossible to describe, impossible to imitate . . . which gives a fine photograph (or a painting, a statue, a poem, a house) a powerful mood and dynamic life.

Presented here: Shulman's photographs of the Kenneth Schmidt residence designed by outstanding modern architect Burton Schutt. Each picture represents a subtle interpretation of Schutt's architectural style. The basic elements: an economical but never a miserly use of space. ("It is not necessary to strip a house to its skeleton to achieve economy," states Schutt. "It is always possible to create a functional house without sacrificing beauty, grace, charm, and comfort.") . . . an easy flow of space from room to room, and from house to garden, which creates

(*Continued on next page*)

One of the finest qualities in the work of modern architect Burton Schutt is the completely natural integration of house and property. Schutt designs both house and garden, and all planting areas provide for privacy as well as a beautiful view.





JS SHULMAN

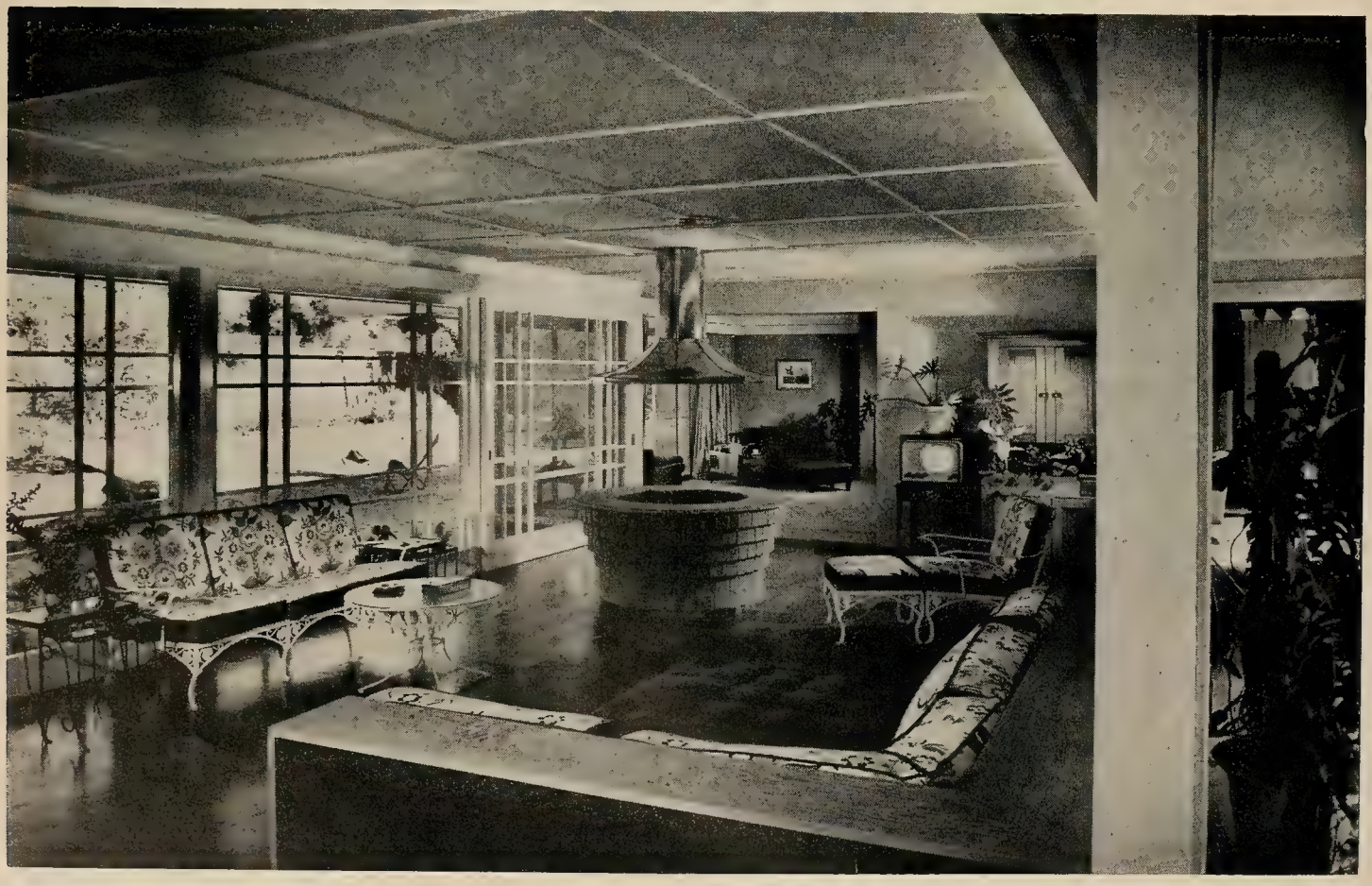
Believing that the mood and spirit of a house depend upon the manner in which the light is controlled, modern architect Burton Schutt creates dynamic patterns of light and shade with dramatic overhangs and oriental patterns of latticework across the large panels of glass. Schutt never designs overhangs purely for the sake of design. The shape of the roof is determined by the size and position of panels of glass which require protection from the glare of sunlight. The translucent glass across the front of the Kenneth Schmidt residence in Pasadena, above, admits light but obscures vision, provides for the complete privacy of occupants.



JULIUS SHULMAN

Above: The spacious living room at the center of the Schmidt residence opens directly into the sunny recreation room.

Below: The recreation room has a brick fireplace in the center of the room, cork flooring, and wrought iron furniture.





Above: The clear glass panels across the back of the Schmidt residence provide a fine view of the beautifully landscaped garden.

(*Continued from Page* 19)
rather than destroys the complete privacy of each living area . . . a natural and never a forced integration of house and garden which provides for a beautiful view from every door and window . . . a perfectly wonderful quality of filtered light and a mood of mystery created through the use of draperies or oriental patterns of latticework across large panels of glass . . . a preference for wood, stone, and brick, for an elegant use of natural materials . . . the use of plants and sculptural wood forms within the house ("Sometimes you can do more with a $50 plant," states Schutt, "than with a thousand dollar piece of furniture.")

Shulman's photographs of the Kenneth Schmidt residence in Pasadena clearly illustrate how the camera can record the basic plan as well as the prevailing spirit and mood. The house is completely flexible, designed for a small family living in a conservative neighborhood. Every area can be opened to the garden through sliding panels, and every room has a beautiful view. The interior has a continuous flow of space from room to room, a continuous play of light through the translucent glass across the front of the house and the clear glass across the back of the house.

Schutt possesses a deep understanding not only of the necessities of living, but far more important, of the *art* of living. His houses incorporate all the comforts and conveniences which make life easy without sacrificing the vitality and charm which make life beautiful. The typical Schutt house is alive with constantly changing patterns of light and shade, exciting with a spirit and mood as immediately apparent as the subtle distribution of space and the discriminating use of materials. "A house isn't worth a nickel," states Schutt, "if it doesn't have a great gesture."

Below: To the left of the large airy Schmidt kitchen is a service area . . . to the right, a bar, a pantry, a storage area.



Below: Beautiful filtered light in master bedroom is created with a wall of glass panels veiled with transparent draperies.





Chalk white . . . sign of a new season. sure to make a good mark wherever you wear it. Classic coordinates that wear well together or brighten your wardrobe. By Preview Sportswear, shown and successful at Fashion Fiesta, weskit about $8, skirt about $9, in sizes 10-18, at The May Co., Los Angeles; Goldwater's, Phoenix; Brown Dunkin, Tulsa. Here, with Catalina's cashmere sweater, $13.



Start your spring wardrobe with dresses like these . . . pure sophistication in fine imported linen, tailored and right wherever you travel, where the sun is brightest. Perfect resorters, by Ken Sutherland, *left,* about $40, *right,* about $50. Sizes 10-20, Peck & Peck, New York; the May Co. Wilshire, Los Angeles.

Cotton lace, the most glamorous news in fashion, in a fabulous bathing suit by Catalina. A rave success in Palm Springs, world-famous winter resort. This, stitched and shirred over a nude backing, the lace in black, white, red or green, made with Catalina's new bra construction for figure flattery. Beautiful on the beach, in the water, sunning by the pool, sizes 32-38, about $16 at Younker's, Des Moines; J. W. Robinson, Palm Springs.





The long-stemmed look, the slim silhouette in bathing suits designed by Cole of California to enhance your American beauty. This, a white center panel, a long pastel line (blue, pink or lemon, to help along a deepening tan), in acetate nylon lastex for a swim-easy suit. In sizes 32-40, priced about $15. Cole suits available at Saks Fifth Avenue, New York; Carson Pirie Scott & Co., Chicago; Burdine's, Miami; Bullock's, Los Angeles.



California Cooks—WINTER 1950

by
Helen Evans Brown

I am practically purring about a new cook book that has just been published . . . it proves, once more, that Californians know how to cook, and exquisitely. *The Perfect Hostess Cook Book*, by Mildred O. Knopf, is its name, and it is published by Alfred A. Knopf. It is a compendium of superlative recipes. Mrs. Knopf, who is the wife of M.G.M. producer Edwin H. Knopf, is as gracious a hostess as it has been my good luck to know, but she is more, much more, than that. She is also a talented cook—one who not only knows how to supervise her kitchen help, but one who can, and frequently does, cook an entire meal without any help whatsoever. Mildred Knopf's recipes are, for the most part, luxurious ones, and many of them have a definite Continental flavor about them. They reflect her own versatility as a cook, for she is as adept at elaborate aspics as she is at a simple field salad, and her mushroom soup is as perfect as her *Linzer Torte*. The recipes are so concisely explained that a complete novice should have no difficulty in turning out a dish that would do credit to an experienced chef. To eat Mildred Knopf's food is a delight, to own her book a joy.

The chafing dish, darling of the '90s, has staged a comeback. Modern Californians love it. We love it not, as our grandparents did, for after-theater supper parties or for intimate little twosomes, but because it fits so beautifully into our easy way of life. At the turn of the century, when every bride had to have a chafing dish and every groom had to learn to make a Welsh Rabbit (called by that fastidious generation a Welsh *Rarebit*), the chafing dish was a party requisite, and as necessary a one as an ice bucket is today. Now that we have rediscovered the chafing dish we find it quite as useful at the breakfast table as at the supper table, and quite as suitable on the patio, at cocktail time, as for a cozy little snack *á deux*. Bachelors, gourmets, career girls, potential chefs, and lazy characters have all decided that this is the thing for them, and how right they all are, for it suits their every need. The breakfast eggs can be scrambling or the kidneys sautéeing while the fruit course is eaten, or drunk. Little hot cocktail snivvies can be kept coming while the enchanted guests kibitz. Glamorous and flaming desserts can lift a mundane meal to ethereal heights, and the simplest kind of a soup can be heated for a hurried lunch. Here are a few chafing dish recipes—simple ones that anyone can use. Now all you need is a chafing dish!

LOBSTER NEWBURG

Any chafing dish chatter is bound to include a discussion of the old favorite, Lobster á la Newburg. The recipe, created at Delmonico's when that New York restaurant was at the height of its glory, is still a gourmet's favorite. As with all dishes that have become classics, there is some difference of opinion as to exactly how it should be prepared. I'll settle for this version, which is the epitome of simplicity.

Remove the meat from a two-and-a-half-pound cooked lobster, and cut it, across the grain, into rather sizeable chunks. Put it in the top of the chafing dish, over hot water, and with it a third-cup of butter. Cook until the butter begins to bubble, then pour on two tablespoons of brandy and set alight. When the flames have died down, add a tablespoon of sherry, a half-cup of heavy cream, and three slightly beaten

egg yolks. Season with salt, a touch of cayenne, and a grating of nutmeg. Cook gently, stirring the while, until the sauce thickens, then serve at once with toast.

CHAFING DISH CHICKEN LIVERS

Chicken livers at their best—and that is very good indeed—is when they are cooked this way. Clean a pound of them, being careful to remove the gall, then dust lightly with flour and sprinkle with salt and pepper. In the meantime clean a half-pound of mushrooms and slice them quite thin. Melt a half-cup of butter (that's a quarter of a pound) in the chafing dish and toss in a couple of tablespoons of minced green onions. Cook a minute, then add the mushrooms and cook for another two minutes. Now come the chicken livers and enough slow cooking to allow them to lose their bloody look. Pour on a cup of white wine and sprinkle a tablespoon of minced tarragon over all. (If using dried tarragon, cut the amount in half and soak in the wine before adding.) Put the cover on the chafing dish and cook gently for three minutes, then serve with toast or pastry points. Or with rice. Which reminds me of the fine ditty in André Simon's book, *Food:*

How Nice
Is Rice!
How gentle, how very free from vice
Are those whose fodder is mainly rice!
Rice! Rice!
Succulent Rice!
Really it doesn't want thinking of twice.
The gambler would quickly abandon his dice,
The criminal classes be quiet as mice,
If carefully fed upon nothing but rice.
Yes, Rice! Rice!
Beautiful Rice!
All the wrong in the world would be right in a trice
If everyone fed upon nothing but rice.

Anyone who is really interested in some fine reading, all about the world's most important subject, should find a copy of this book. The author, who probably knows more about food and certainly more about wine, than any living person, is the founder of the famed Wine and Food Society.

MUSSELS IN WHITE WINE

Mussels, which cluster thick on the rocks up and down the California Coast, are delicious eating—when, and only when, they are in a friendly mood. Here in California they are moody creatures—at certain times of year they are downright poisonous. So, when you eat these succulent little mollusks, be sure that it is when they are *not* quarantined. (If in doubt, call your local Health Department.) When the quarantine is lifted, as it is for several months each year, the mussels are perfectly safe. They are *always* perfectly delicious. For this simple recipe scrub a couple of dozen mussels very well—a wire brush is a good scrubber—then put them in a heavy pot with a half-cup of water, and cover. Cook for a *very* short time—just enough to make them open up. Here's a pot you'll have to watch. Cool enough to remove them from their shells, and pluck off their beards. That appendage is well named, so you'll have no trouble in identifying it. Put the cleaned mussels in your chafing dish with a quarter of a cup of butter, a half-cup of white wine, a large clove of garlic, crushed, and a little salt and pepper. Cook gently until the mussels are plump and well heated, but no more. This should take only a minute or three. Remove garlic, sprinkle with a quarter-cup of finely minced parsley, and serve at once, with plenty of hot crusty French bread.

WELSH RABBIT

Welsh rabbit, taken at midnight as was the custom at the turn of the century, must have required considerable courage or the digestion of a dinosaur. Today we still relish it, but we're more apt to serve it as a luncheon dish or at an earlier supper. Rich as it is, it needs little as an accompaniment except hot toast or crisp crackers and beer. And perhaps a green salad . . .

The whole trick of a good rabbit is to take it easy! Shred a pound of good rich Cheddar cheese. (Poor cheese never made good rabbit!) Melt two tablespoons of butter in the top of your chafing dish (over hot water), add the cheese, a teaspoon of salt, a speck of cayenne, and a half-teaspoon of dried mustard (or a teaspoon of prepared). Stir constantly and conscientiously, and, as the cheese begins to melt, gradually add a cup of beer. Keep on stirring and cooking slowly. If desired one or two beaten eggs may be added when the cheese is melted. Serve at once. Bacon is very good with Welsh rabbit.

Watch beer cookery! It is the latest trick in the kitchen. Men, particularly, go for it because they know that it is a beverage that is still more masculine than feminine—they hope, perhaps, that they can keep it their special secret ingredient—a flavor that no mere woman will ever be able to identify. They start out with

BEER PANCAKES

There are two ways to make these pancakes. One, the speed method, is to add beer instead of milk or water to your favorite pancake mix. The other way, and a better one I must confess, is to beat two eggs well, add a quarter-cup of olive oil, a cup and a half of flour, a teaspoon and a half of baking powder, a teaspoon of salt, and enough beer (three-quarters of a cup or more) to make a thin batter. Do not overbeat, but have the batter smooth. Bake on a hot griddle in small cakes, and serve with sausages and apple sauce. And while linking sausages with beer, let's not forget

SAUSAGES BAKED IN BEER

Prick a pound of little pork sausages with a sharp fork, and brown them quickly in a very little butter, turning so that they will be beautifully colored all the way around. Pour off the fat, add three-quarters of a cup of beer, cover, and simmer ever so gently for a half-hour. Serve with potatoes that have been mashed with sour cream, and with red cabbage.

BEEF STEW WITH BEER

Here's an economy dish that depends on beer for flavor. Dust a 2½-pound piece of round steak heavily with seasoned flour (1 teaspoon of salt, ½ teaspoon of pepper, ½ teaspoon of thyme seasoning powder, to a cup of flour). Using the edge of a heavy plate, beat the flour into the meat on both sides. Cut the meat into serving-sized pieces and brown them in bacon fat, along with a crushed clove of garlic. Remove garlic, add a cup of chopped onions, and cook until they are lightly browned. Pour on a cup and a half of beer, cover, and cook in the oven for 1½ to 2 hours, or until the meat is tender. Turn a few times during the cooking, and add more beer if necessary. Serve with string beans and noodles.

BEER GLAZE FOR ROASTS

This is more of a trick than a recipe, but it's wonderfully good with beef, mutton or pork. All you do is to baste your roast with beer—the heavier the better. It will form a beautiful shiny glaze that will make it the best looking piece of meat ever to appear at table.

BEER ASPIC

Don't scream until you've finished reading. This is a really delicious base for meat or fish aspics; one that is vastly superior to the usual run of gelatines. Soak two envelopes of plain gelatine in a half-cup of cold water. Add one-and-one-half cups of well seasoned hot bouillon (canned may be used), a half-teaspoon of sugar, a cup and a half of beer. When the gelatine has been chilled until it is of the consistency of an unbeaten egg white, add slices or dice of tongue, corned beef, lobster meat, or any other cold meat or fish. Chill and unmold on lettuce, and serve with a garnish of pickled beets and a sour cream dressing.

Don't think for a minute that I have gone back on my first love, wine cookery. But beer has a place in the kitchen. Certainly not as important a place as has wine, but a modest little corner near the gourmet's throne—

"He who drinks good ale, goes to bed mellow,
Lives as he ought to live, and dies a jolly fellow."

—or so an old drinking song said.

The Museum: No Sinister Chandeliers

A Few Notes and Comments on James Henry Breasted, Jr., and The Los Angeles County Museum

BY HELEN IGNATIUS

In 1946 when 38-year-old James Henry Breasted, Jr., became director of the Los Angeles County Museum, the spacious rooms of the museum building (a phenomenon which was half attic, half mausoleum) were dank, dark, and overcrowded with exhibits exhibiting more quantity than quality, more sweetness than light. Saving the L. A. County Museum from a fate which though not worse than death nevertheless *was* death itself required a man who combined the instincts of the soldier, the priest, the teacher, and, finally (a somewhat more recent sociological development) the publicity man.

The museum itself needed a new spirit, a new heart, a new set of nerve centers (and, incidentally, several new coats of paint). The community serviced by the museum . . . while amply supplied with fish-tail Cadillacs, night clubs, drive-in movies, rodeos, tennis courts, open-air markets, date palm groves, and such . . . needed, to put it quite simply, Culture. For the Southern California community is paradoxically more wealthy and more lacking in the cultural amenities than any other community in the world. It is not excessive to estimate that swimming pools outnumber Rembrandts almost twenty to one.

Remodelling the public myth concerning the function of museums was, assuredly, as difficult a task as revamping the museum itself. For the modern museum, whatever else it is or can be, is not an attic designed to house a helter skelter collection of pictures, sculpture, furniture, fossils, and so on arranged with no perspective, no point of view, and indeed no apparent purpose save the collection of dust and cobwebs. Neither is the modern museum a mausoleum where the world's *objets d'art* are interred within sepulchral halls lighted with somewhat sinister chandeliers.

From the modern point of view, the museum is an organic and vitally important influence in the life of a community and cannot exist without that much-discussed great backbone of a nation referred to as "the people." And, assuming that the soul and mind of man are as much in need of nourishment and stimulus as the body of man, the reverse is true: "the people" cannot exist without museums. Ideally, then, the modern-day visitors to the modern-day museum are, or certainly should be, not just those select bands of artists, poets, *et al* wearing the traditional vine leaves in their hair . . . not just the scions of high society with the tiara and the top hat atop the coiffure . . . but, again, the people. Any and all kinds of people of any race, creed, color, and economic status.

One word, *formidable*, describes the job which Breasted took over in 1946. And, as might be expected, he works at a pace which at least three out of four men would label impossible. One of his assistants states that he worries about everything . . . not just the exhibits and the educational projects, but whether or not the museum roof needs mending, the light bulbs need changing, the floor needs waxing, the lawn needs mowing, and so on. He worries a lot about museum employees too, whether or not they have a place to park their cars, whether or not they're consuming the right kind of lunches. (To ease his mind on the latter two problems, Breasted installed a small cafeteria in the basement and had the ground cleared for a parking lot directly behind the museum.)

Breasted moves about the tremendous L. A. County Museum building much as a good racing car barrels around a sharp turn. Breasted's height is medium, his figure pared-down and wiry, his hands very large and strong. His hair is the color of a straw basket, his eyes blue and unusually bright. When he came to the museum four years ago he was the youngest director in any major museum in the entire United States, and despite the tremendous amount of energy expended during the past four years (*a tour de force* which would leave most men with white hair and cadaverous cheeks) he still looks much too young to be seated behind the massive desk in the Office of the Director.

It is true that Breasted, when viewed for the first time for a period of no longer than five or ten minutes, gives most people the impression of a quiet scholar: serene, sedate, reflective, non-inflammable, non-explosive. And of course Breasted *is* a first-rate scholar. After obtaining a B.A. from Princeton University in 1932, he did one year of intensive graduate study at Heidelberg University, two years at Oxford University. In 1937 he obtained an M.A. from the University of Chicago. A first-rate teacher as well as a scholar, he was a member of the Institute for Advanced Study at Princeton, New Jersey; an instructor in art and archaeology at Colorado College, Colorado Springs; a visiting lecturer in art history at Hunter College, New York; and an assistant professor of art history at the University of California at Los Angeles. During World War II he went to Washington, D.C., from 1942-1944, first as chief of the desert troop with the research and development branch, Q.M. Corps, later as head of the near eastern desk, X-2 branch, in the office of Strategic Services.

Breasted, then, is one of those unique men who *is* a brilliant scholar but who looks and acts like one only at certain rare and rarefied moments. His personality is not cluttered and clogged with the dust of libraries and the dry bones of technical research. As soon as he blasts into a conversation, he is inflammable, explosive, vehement, and volcanic. He has a boisterous sense of humor, a tremendous loud laugh. He moves



Mr. James Henry Breasted, Jr., Director of the Los Angeles County Museum, photographed with the black basalt Squatting Scribe Wertehuti, XXVI Dynasty (633-525 B.C.) in the Egyptian section of the extensive Ancient Art collection. Breasted's main training is in archaeology and the history of art, but his point of view is not anchored to centuries past. During his four years as director, the dynamic 42-year-old Breasted has obtained numerous new acquisitions for the museum including an impressive variety of art works from ancient to modern times.

quickly, walks rather like tennis-star Ted Schroeder, shoulders slightly forward. His manner of dress still bears the influence of Princeton undergraduate days . . . a sort of casual elegance with trousers just the least bit out of press. Breasted is an easterner by birth (Chicago, Illinois, September 20, 1908), the second son of Frances Hart and famed Egyptologist James Henry Breasted, but he feels very much at home on the West coast and recalls with pride that his mother was a native Californian. Although he lives a very quiet and peaceful life in sedate tree-encrusted Pasadena with his wife, Helen Culver Ewing, and five children (James Henry, Barbara, Mary Ewing, John Pitney and Helen Garrison), Breasted shows not the slightest sign of settling down as far as his jet-propelled career is concerned.

Not attired in steel armor but in a simple sack suit, Breasted began the battle of bringing culture to the people by strengthening his position with a brilliant staff of experts in every field of the arts, the natural sciences, and the earth sciences. He established a direct supply line between the museum and the great storehouses of art, the private collections and the wares of the dealers. During his brief four years as director of the museum, the list of important acquisitions in the art division alone is almost as long as the listings in the Greater Los Angeles phone book, long by any standards. It includes examples of early Christian, Byzantine, Romanesque and Gothic art; 15th Century Italian art; Egyptian, Greek and Roman, Persian and Far Eastern art; Renaissance and Baroque art; Eighteenth Century English and French art; and Nineteenth and Twentieth Century art.

Breasted not only obtained new art treasures for the museum. Perhaps even more important, he managed to eliminate certain paintings, statues, and so on which were doing nothing more than consuming space, collecting dust, and offending the discerning eye. With a stringent insistence on quality, he then inaugurated new methods of display which further dispelled the gloom of unselectivity and overcrowding. Chosen with discrimination and taste, objects are exhibited according to the logic of sound organization and painstaking research. Purely esthetic elements such as the lighting, the color of the walls and showcases, the pattern of each individual grouping contribute to rather than blur the spirit and mood, the purpose and point of each exhibit, whether it is a group of paintings from the Italian Renaissance or a collection of bones from the remains of some tall and infinitely graceful prehistoric bird.

"This is not just an art museum but a university of the people," Breasted states. "We have no entrance requirements other than decent behaviour. We have no prerequisites in courses. And we give no degrees. But we offer a cultural service to the community and try to do for everyone what the liberal arts schools do for a comparative few. We do it not by talking down but by assuming two things. People are eager to learn. And people are intelligent." Just as most liberal arts universities have three fundamental divisions . . . the natural sciences, the social sciences, and the humanities . . . the L. A. County

(Continued on next page)

The Museum: No Sinister Chandeliers

(Continued from preceding page)

Museum, unlike most other museums, has the corresponding divisions of the Earth Sciences, the Natural Sciences, and Art in order to supply the broadest possible educational background.

In the art division, exhibits on sculpture and the decorative arts are included not only to place the history of art on a wider framework but (a purely practical consideration) to compensate for the relatively small collection of great masterpieces in painting. In an article published in the museum's *Bulletin*, W. R. Valentiner, Acting Chief Curator of Art and Consultant in Art, stated: "Many visitors, and even some critics, limit their interest in museums to the display of paintings, as though the long history of art had nothing else to offer but works in this field which, since the great and overwhelming productivity of the Renaissance has become overemphasized in the last century and a half. It is true that without the rich imaginative content of painting a spiritual conception of art during the last centuries would be impossible; yet it is a narrow point of view which leaves out completely the achievement of expressions not created through the brush, such as in architecture, sculpture and the wide range of decorative arts.

"In our part of the country especially, which is relatively unfamiliar with art historically considered, or, in some cases, with art works not in the popular mainstream, sufficient stress cannot be laid in our public collections upon the representation of good examples of the decorative arts such as furniture, tapestries or rugs, gold and silverwork, glass, enamel, pottery and porcelain—nor upon the graphic arts as seen in prints and drawings—in order to stimulate and develop art and culture on as broad a foundation as possible . . .

"We have taken care . . . not to neglect the other arts in order that sculptural and decorative arts expression may also be a source of knowledge and pleasure to those who, in injustice to our effort toward a wider representation of all phases of art, criticize our comparatively small number of masterpieces of painting—a situation due solely to lack of funds."

The L. A. County Museum, then, possesses great if not infinite variety. When the visitor tires of viewing fossils and microfauna, Ice Age marine deposits, or minerals, he can make a swift transfer to birds or mammals, fishes and insects, corals, shells, and such. Or, he can ignore all of this for the William Randolph Hearst Collection of Ancient Art and journey through the Egyptian, Greek, Etruscan, Roman, Near and Far Eastern exhibits.

Should things of ancient times fail to intrigue the visitor, he can view 14th and 15th century Gothic art, 16th century Renaissance, 17th century Southern Baroque (Italy and Spain), 17th century Northern Baroque (Dutch and Flemish), 17th and 19th century English and American Decorative art, 19th and 20th century American paintings (the Preston Harrison Collection), and 19th and 20th century Impressionist French Modern paintings (the G. G. De Sylva Collection).

Exhibitions of paintings also include an annual showing of the work of outstanding living artists in the Southern California area. Breasted believes that art, like life, is organic, always subject to change. His viewpoint is not tied down in the shadowy recesses of centuries past. He has no objection to new forms in art. His sole insistance is upon quality, whether the work is a Gothic statue serene and gentle or a modern painting violent as the usual atomic explosion.

It was stated earlier in the course of this narrative that the L. A. County Museum needed a man who had the instincts of the soldier, the priest, the teacher, and the publicity man. To anchor these sweeping generalizations to one or two more hard rocks of fact and example, it should be stated here without further delay that Breasted, first of all, is vitally concerned with the inner life of the people whom he serves. Art . . . *good* art . . . can do things . . . *good* things . . . for the soul and spirit. It can elevate and inspire, strengthen and purify. It can blast the ceilings off cramped perspectives and let in light and air. It can give a man a meaningful place in his world by rocketing his gaze down centuries past and circling his imagination high in the future. By holding his gaze, too, on those purely contemporary things which mirror the world he lives in.

For these reasons, Breasted wanted to put art where it belonged . . .-head-on with the public gaze. "Most people," he explains, "live without any first-hand contact with quality. Something of quality is unique . . . the product of a spiritual element in the artist . . . and must be judged purely for itself and in comparison to nothing else. A work of art, if it's important, contains an element which makes it entirely different from anything in the physical world. Good art in any period . . . whether it's Egyptian, Renaissance, Modern . . . has the same incommensurate but very real element."

Although Breasted takes a decidedly dim view of the principles of mass production in the world of art, he has no objection to the schemes generally employed in selling most mass-produced products. In convincing the community that the L. A. County Museum was well worth visiting, Breasted resorted to methods more commonly associated with the selling of breakfast food than fine art. The musical jingle, the rhyming motto and such were, of course, ignored. But publicity *was* used, with discrimination and great skill, in drawing the Southern California populace into the L. A. County Museum. Breasted hired a first-rate public relations man to keep the public informed through television and radio, the newspapers and magazines, of all important exhibits and projects in the museum. The notable success of this scheme was evident during the showings of the Berlin masterpieces in 1948. In addition to the already extensive publicity program, Breasted carried out a whirlwind campaign of his own. He gave up lunch hours, evenings, Saturdays and Sundays to visit all the women's clubs and men's associations. By attending innumerable Parents and Teachers Association meetings and arranging for the financing of tours, he also brought thousands of children into the museum. He further advertised the event by having posters placed in factory cafeterias and student lounges, car cards in buses and street cars.

The results of the campaign bore a rather striking resemblance to the usual publicity man's most grandiose dreams. Attendance records in Los Angeles surpassed those of any other city in the United States, including New York, Chicago, and Washington. It was not uncommon, almost every afternoon during the exhibit, to see people standing eight deep in seemingly endless lines winding around the museum building, patiently waiting to view the great European art treasures.

Breasted's battle to bring the cultural amenities to the community did not cease merely with high power publicity campaigns, numerous new acquisitions, and drastic remodeling of the methods of display. He instituted Sunday afternoon concerts, film programs on Friday evenings, lectures by museum instructors, radio and television programs, and periodicals including booklets on the paintings, catalogues on the exhibits, and a *Bulletin of the Art Division*. At the present, there are four new major plans in progress . . . a UNESCO exhibit aimed at combating racial intolerance, a Hall of Evolving Life, a Hall of Early Sculpture, and an Indian exhibit.

It does not seem at all possible that somewhere in the vast expanses of Southern California there exists a person who couldn't find *something* of interest in the L. A. County Museum. But if there *is* such a person, Breasted is ready for him.



Patterns In Fruit And Driftwood

BY LAURA E. MCVAY

An ample and colorful display of fruit on the dining room table or side cupboard makes an inviting picture for the Thanksgiving holidays. The picture can be enhanced by giving some thought to an unusual container. The gray or white of driftwood accentuates the various colors of the fruit and adds interest. A hollowed out piece of wood makes a more natural container, but fruit grouped around the driftwood of any shape, is attractive.

We have suggested before, that a more pleasing arrangement of fruit can be created if you will use colors that will harmonize and vary the shapes. For example, pink peaches, purple grapes and plums will be less attractive if oranges are added. If yellows predominate in your dining room, select oranges, limes, bananas, lemons, green grapes, and a few red apples. Notice the variety of forms in this grouping. Build the fruit around a large central form such as a small squash, melon or pineapple, tapering to the sides with smaller forms and ending with grapes. We have tried to emphasize these points in the illustration. Grape leaves or any small leafed greenery will soften the arrangement and make the transition from the larger to the smaller forms.

If you have found a suitable hollowed piece of wood for fruit, use it again for an assortment of Christmas balls at Christmas time. For a modern home, the shocking pink, purple lavendar and chartreuse balls will add a note of gaiety. The wood is just as lovely with the red, silver, gold and green balls for those who prefer the traditional colors. A few small pieces of pine needles will add to the Christmas note. Vary the size of the balls as you did with the fruit.

If you cannot find a whitish piece of driftwood, you can bleach a darker piece without much trouble and without destroying its naturalness. Hardware stores carry a regular wood bleach. The whiter the wood, the more effective it is with either fruit or balls. We urge you to acquire the taste for driftwood. There are so many beautiful and fantastic shapes, and it can be used most effectively with flowers, as a container, or just as Nature's *objet d'art*. And best of all, you will enjoy searching for it on the desert, in the mountains or along the unfrequented beaches. You will be rewarded with a great thrill when you discover an exceptional piece.

Laura McVay's monthly feature in The Californian magazine has aroused such national interest in flower arrangements for the home . . . that we reprint it here for your personal pleasure, and as a suggestion for effective store displays in the season ahead.

IN DEFENSE OF PULLETS

BY RICHARD MOHR

Scorn not the humble hen! Deride not the complacent, laying fowl! If you're a rancher with a few spare hectares of land, a little initiative, a modicum of intelligence, and a passing acquaintance with the hammer and the nail, poultry ranching today is a profitable, honorable and happy side-line. It can also be a profession, for poultry is not for the paltry.

Probably there is nothing quite so interesting to the rancher as his poultry, if he happens to be a poultry rancher. Usually the chicks concerned have a certain reciprocal interest, too—and there is the equation making poultry production the growing business it is today. True, it lacks the excitement of gazelle-farming in the Rockies, or the thrill of gnu-nurturing in Norway, but there is more profit in poultry, and the work not so demanding. There is practically no current gazelle or gnu market, either. Chicks, too, are tamer.

Properly speaking, poultry embraces all the groundbound fowls: turkeys, chickens, ducks, gamecocks and other domestics including the peacock, although peacock eggs have a peculiar gamey flavor about them and are not very popular. We are concerned now with the "chick," or small-time fowl, the Jabberwock with eyes of flame which eventually captures the heart of almost every farmer. Every poultry-farmer, that is. Chicks supposedly exercise such an appeal because they are helpless. They also represent an excellent investment.

Poultry husbandry is one of the largest food enterprises in the country today; it is also one of the most popular. Ninety out of every one hundred farms has a chick roost and many city yards include flocks, perhaps in case of famine. More city farmers are interested in the egg than in the roasted form of the bird. The popularity of the chick business is easily seen: in almost no other industry is the product so readily edible—a chicken can be eaten in its early egg form or in its adult transformation. This depends on the degree of hunger in the eater.

It is agreed the egg is quite a popular food. The egg market, we know, is cornered largely by chickens. The wise chick knows this, and if coddled at all, can hit a production figure to dazzle a lightning calculator. It is not unusual for a hen to lay 250 eggs a year, and at a good-sized hatchery turning out around 20,000 each hatching day, a round million chicks will crack shells in a single season. Chickens are no longer a small-time industry. It is estimated that every year each normal adult in the country consumes, whether disguised as the esoteric *Poitrine de poulet en cocotte a la Forestiere* or served as the simple fried fowl, about 15 pounds of dressed poultry. And eggs, the most popular food in the world, are also the most widely used of any animal product except milk. Normal consumption per human per year is about 20 dozen eggs, and people would eat still more were it not that poultry and eggs are rather expensive compared to other foods.

But the outlook is bright. Nature's original plan for the propagation of the species, having been found considerably slower than the demand of the massed maws of the nation, has been accelerated, with no visible discomfiture to the hen. Modern science and research have converged on the matter, and the result has been a scientific approach to every phase of poultry husbandry. A happier hen, for instance, lays more frequently than a morose one. A hen fed on a recipe blend of wheat, cornmeal, bran, ground oats and milk produces more than one fed on sawdust and barnyard scraps. Poultry production is now high-pressure.

A poultry farm is not the best means of getting rich quickly,

(*Continued on Page* 34)





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Defense of Pullets

(Continued from page 32)

despite seed catalogues to the contrary. There is a belief that a chicken farm is a shady path of ease and luxury to an astronomical bank account, and that chicks, given the least encouragement, will multiply *ad nauseam* until the old dresser-drawers around the house are bulging with the profits for the year. Every farmer knows that sometimes farm life turns into a nightmare of off-season growths, and mismated breeds, and seed packets will oft flutter wanly over a windy mesa with no response from the soil. Droughts, scourges of diptera and lepidoptera, storms, and the wayward Reynard are all to be reckoned with before the illusion of bucolic tranquility becomes more than just a figment.

But we will presume the rancher knows this, and is established, and wants chicks as a sideline. Work, diligence and care are the cardinal watchwords of the successful poultry-rancher, and a blend of these will inevitably lead to success. The husbandry of chicks is a logical and natural occupation for those who like living things, and have initiative and the ability to work. But a good chick-rancher must love his charges, for they are susceptible to the feelings of their caretaker. This is not to imply that a chick will look obliquely and with some question at a rancher careless enough to mistake the crematory for the incubator; but a rancher just listlessly interested will communicate that apathy. The result is a brood of sullen fowl, and moody chicks are always uncooperative.

There are any number of appealing angles for the rancher who wishes to add a poultry department, large or small, to his acreage. For a relatively small investment on an area of the same size, he can produce an appetizing food which he can sell to an always ready market or eat himself. Poultry besides being a fascinating and entertaining hobby is one of the few food-producing enterprises which nets returns almost immediately. Nine weeks from the time a baby chick project is started there can be fried Plymouth Rock on the table. Healthy, happy pullets begin to lay at about 7 months, so that within a single year of disease-free operation without earthquake or tornado, there will be a return in profits as well as food.

The only business with a smaller per-unit investment is the minting industry, and the government has cornered the manufacture of the penny for all time. But a baby chick usually costs about a dime, and an egg can be had for a nickel. A pedigree heifer, on the other hand, costs over $100, and breeders in other species are equally expensive. The advantage in a poultry project is that it may be initiated on an original outlay of almost any size, from several dollars to thousands. The return from the investment naturally varies with its size.

Most chicks seem to get a great deal of enjoyment out of just being together, whether they're milling about or just jostling. This flocking instinct is of great value: it enables the rancher to house, breed, and feed large amounts of the birds together. And even for a really large flock, a surprisingly small area is required. An outdoor brooder is easily built—most of them are about five by ten feet, with both a shelter and a runway in the sunlight, to accommodate about 100 chicks. The enterprising rancher, however, will build a "battery brooder," merely a system of stacking the shelters and runways, to house up to half a thousand chicks. Science has shown us it is not necessary for a brood to have an expanse of yard; they can be kept off the ground all their lives and their worth and production remains static.

Once the brood is established, more time can be devoted to a survey of the chick's habits. And they are certainly



worth the trouble. The chick has perhaps the most aimless life possible, but essentially a happy one. It scrapes around the yard to while the time away, has no idea of what is going on, and doesn't care. It lives without complications. The society of the chick brood is a relatively simple one, as hens are seldom vociferous or gymnastic, and the sanity of their keeper is never threatened. Chicks are never bothersome, jazz-conscious, money-mad or filled with a wanderlust, nor do they ever vote. They do not object to stale pancakes, put gum under the seat, or bark at the postman. Usually the only thing more harmless than a brood of chicks is their keeper. Chicks hardly ever turn upon their master. They seldom have fits and never get train-sick. If the Chick has an instinct it is remarkably well-concealed. Its two more obvious aims in life are to fall into holes and get strangled in fences. All chicks have a fear of thunderstorms, and a cold doorknob in a warm nest will delude the wiliest Leghorn.

But let's sum up. Certain skills and common abilities are necessary to manage poultry, and the art of poultry husbandry is simply the application of those skills.

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